THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

AUGUST 31, 1964 PRICE 40c

Clothier picks radio, sticks with it 30 years 27

Soaps' versus complete episode strips 36

SPAPER • NEWSPAPER • NEWS

NOW

SIGNIFICANT CHANGES
IN DALLAS / FT. WORTH

TEXAS' TALLEST TOWER

FULL COLOR, FULL COVERAGE

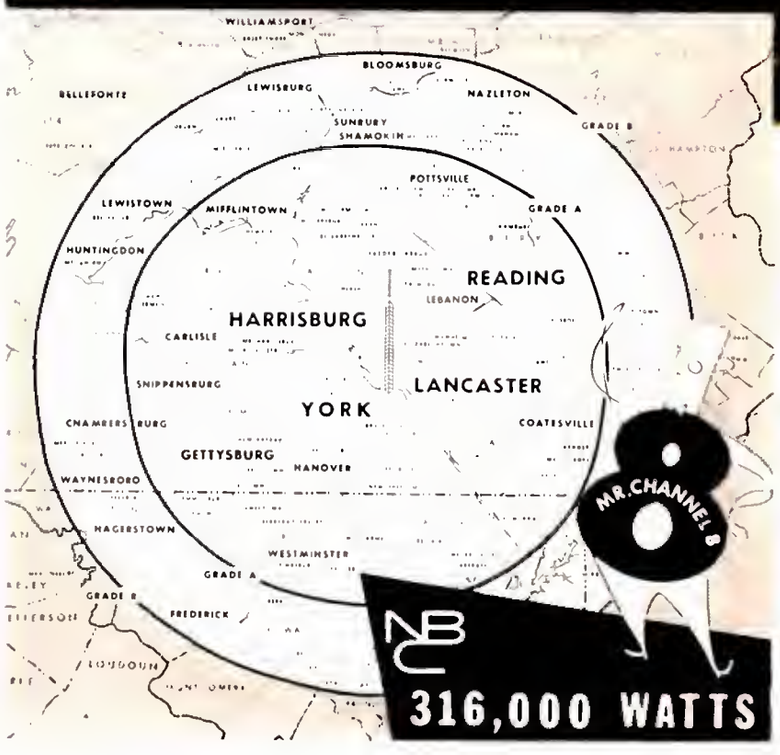
807,100 TV HOMES
CAN RECEIVE . . .

KTVT/ Live-ly 11
DALLAS-FT. WORTH

THE WKY TELEVISION SYSTEM, INC.
WKY-TV AND RADIO, OKLAHOMA CITY
WTVT, TAMPA / ST. PETERSBURG
REPRESENTED BY THE KATZ AGENCY

growing sales potential in the WGAL-TV market

MULTI-CITY TV MARKET



In the multi-city Channel 8 area—Lancaster, Harrisburg, York, and countless other communities—lies tremendous sales potential. Don't overlook it. Allocate sufficient funds to capture your full share. WGAL-TV is *the* medium that can do the selling job for you.

WGAL-TV

Channel 8

Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.

New York • Chicago • Los Angeles • San Francisco

BC-TV Network Again Leads the Field
n Race For Top Convention Ratings

Abitron's final four-day figures show NBC with 5 percent, CBS in second with 36 percent

ew York — NBC did it again — v more of the convention viewing ience than the other two networks bined. National Arbitron's final r-day figures for the Democratic vention show NBC with 51 per- t of the audience. CBS, despite rts to improve the ratings picture tinkering with the anchor-spot, n came off second-best with 36 cent of the audience. ABC was d with 13 percent.

BC's share of the audience was tical with Arbitron figures for the epublican convention, the difference g there were 17 percent more ers for the Democratic conven- .

n Arbitron rating points, NBC ped 20 percent, from 12.9 to 15.5. went from 9.2 to 10.6 and ABC, n 3.3 to 3.9.

he Arbitron figures are based on half hours of viewing over the r-day period.

hile Nielsen's national ratings will be available for some time, the N York city Nielsens showed NBC the lion's share once more, but lightly lower than figures for the G.O.P. convention.

he NBC-TV network drew 59 percent of the convention viewing audience via WNBC-TV. The figure was 64 percent for the Republican convention. WCBS-TV gained slightly, drawing 35 percent of the audience. WABC-TV's share was the same, 6 percent.

Minneapolis Tv Station Purchased by Chris-Craft

Washington — Chris-Craft Industries' buy of WTCN-TV Minneapolis from Time-Life Broadcast, Inc., for $3,900,000 has been approved by the FCC. Chris-Craft also controls KCOP-TV Los Angeles and KPTV-TV Portland, Ore.

Radio arm of WTCN has been sold by Time-Life to Buckley-Jaeger Broadcasting Corp. of Minnesota for $500,000. Buckley-Jaeger controls WDRC-AM-FM Hartford, Conn., KGIL San Fernando and KKHI-AM-FM San Francisco.

Couric Spells Out Broadcasting's Rights

Little Rock, Ark. — Despite constant attacks by "professional critics, amateur do-gooders and semi-pro Cassandras," radio and television daily demonstrate acceptance of their public responsibilities and should now demand public recognition of broadcasting's rights to be free, argued John M. Couric, NAB vice president of public relations, before a dinner meeting of the Arkansas Broadcasters Assn.

Outlining broadcasting's rights, Couric said they include the right to make a profit to finance sound operations in the public interest, the right to be "masters of our own house" without the threat of government controls, and the right to free and equal access to the news and public proceedings.

On the right to make a profit, Couric pointed out that broadcasting operates as a private business under public trust, but he added that "a weak and impoverished station cannot possibly perform in the public interest."

Couric added: "Station management should be guided, of course, as are all good businesses, by ethical principles and sound laws. But broadcasting should not be harrassed by bureaucratic paperwork and unrealistic technical requirements which, on one hand, add to the station's clerical load and, on the other, prevent stations from taking advantage of the latest time and labor-saving devices constantly being developed in our dynamic industry."

On governmental regulation, both federal and state, Couric said, "Broadcasting must be relieved of the threat that dynamic, viable codes developed by the industry for the industry can be turned into unrealistic, inflexible government regulations."

merican League To Meet O CBS Purchase of Yanks

ew York — With CBS, Charles O Finley of the Kansas City Athletics n Dan Topping of the Yankees all ning credit, the CBS purchase of Yankees will get a full-dress hear- at a meeting of the American ague Sept. 9.

he $11.2 million deal had been proved earlier via a telephone poll f eague members, but Finley and ur C. Allyn of the Chicago White Sox objected to the procedure.

me industry sources saw the purchase as giving CBS a lever in acquiring baseball broadcast rights, a charge that CBS has vigorously denied. CBS also denied that pay tv had anything to do with it.

FTC Wants Truer Set Screen Advertising

Washington — The FTC is setting up rules on "21-inch" and other tv screen claims that are stretching things a little. In October, industry and the public will have a chance to comment at a hearing on proposals to limit advertising or promotional size claims to true measure of horizontal, vertical, diagonal and or area dimensions.

For any television sets measuring 19 by 15 with a 20-inch diagonal, advertising could not claim "21-inch set" or "21-inch overall diagonal" or "brand name 21." Advertising could not fudge on the diagonal claims although reporting true square-inch area.

FTC says the false measurement advertising and sales promotion of tv sets is "widespread in the industry." Trade regulation rules merely set down the type of claims allowable or non-allowable — but they would constitute the FTC yardstick in deciding individual violations thereafter.

CONTINUED ON NEXT PAGE

NCK Continues Overseas Expansion

Agency acquires substantial interests in France, Denmark, Norway; sees $35 million non-U.S. billings

New York — Norman, Craig & Kummel, Inc., is discovering Europe — with a vengeance. Latest acquisitions: substantial interest in three agencies located in France, Denmark and Norway. In June, the broadcast-oriented agency opened a full-service office in Madrid (see SPONSOR, June 15, p. 4).

Pointing out that NCK entered the overseas advertising field only four years ago, Norman B. Norman, president of the agency, declared: "Today we're happy to realize that we now probably rank fifth among world-wide U.S. agencies. By the end of 1964 we will be billing nearly $35 million outside the United States."

The three new European agencies with which NCK has associated itself are ProVente in Paris, Lockeys in Copenhagen and Kittelsen og Kvaerk in Oslo. In addition, NCK already has major interest, ranging from 45 percent to 100 percent in agencies located in Canada, England, the Caribbean, Portugal, Spain and West Germany.

In discussing his agency's philosophy of overseas acquisition, Norman explained that it is his company's policy to buy "substantial" but not necessarily "controlling" interests in existing advertising agencies. Norman pointed out that Europeans resist the idea of "control" by American agencies, adding that it's "a fact of life that the only European agencies which will sell 100 percent interest are those that aren't worth buying in the first place."

He continued: "Therefore, we strive to buy a substantial portion of the best agencies we can find, spreading out our investments on the continent. Then we make our essential contribution — the advanced techniques and methodology which this American advertising agency has developed over the years."

Norman said that this is accomplished by continuous interchange of personnel, training, a comprehensive network of communications, a rov supervisory task force of experien American marketing and creat people, plus use of a common m keting approach which can be quic adapted to fit each country's pr lems.

Norman declared that the m advantage of this multi-national ov seas expansion program is the ad service that it can give to any cli doing world-wide business by cutt staff communications time in h "For one thing," he said, "comm cial television has grown so dra tically, all over the world, that it r becomes almost a necessity to in duce a 'white tornado' to the ho wives of Copenhagen at the sa time it's whirling across the scre in Omaha."

NCK's new managerial setup Europe includes William Altieri marketing director and Peter G man as European copy group h both London based. Russell Rho functions as European liaison n and business manager, with he quarters in Paris. All three in N are vice presidents.

Voice of Astronaut Signed For Olds Commercials

Detroit — The voice of the astronauts will soon become the voice of Oldsmobile. Retired from the Air Force, Col. John (Shorty) Powers, a familiar voice to millions during the first U.S. manned-rocket launchings, will make his debut as a spokesman for Oldsmobile on Sept. 12 during the televising of the Miss America pageant at Atlantic City.

Tv commercials filmed by Powers will form the backbone of Oldsmobile's sponsorship of *Wendy and Me* and *McHale's Navy* on ABC this fall. His voice will also be heard on CBS radio's Lowell Thomas newscasts in addition to a wide variety of national spot buys featuring both 60- and 20-second messages.

Adaptations of the announcements are being produced for use by individual Oldsmobile dealers locally.

Agency for Oldsmobile is D. P. Brother & Co.

Cash: Prepare Advertisers Now For Inevitable Hike in Ad Costs

White Sulphur Springs, W. Va. — Predicting "necessary and inevitable increases" in the cost of advertising, Norman E. Cash, president of the Television Bureau of Advertising, urged the tv industry to prepare advertisers now. "It is the responsibility of individual stations to initiate steps to maintain advertisers' and the public's confidence in the economic values of the medium," he said.

In a talk before the West Virginia Broadcasters Assn., Cash declared that "television's overwhelming acceptance in recent years for its advertising, information and entertainment values can no longer be taken for granted by broadcasters. It is important," he continued, "that we start to advertise television on television."

Elaborating, Cash said, "Broadcasters spend a lot of time talking among themselves. Too little attention is given to those who count most — our viewers. Viewers do not have the opportunity to read your station ads and industry news in our excellent trade press."

Cash cited the unending flow magazine and newspaper articles w ten for the sole purpose of discredi tv advertising and programing, ad that viewers have not been given formation in the past which c nullify the erroneous stories. "T can be little hope that the untr will be corrected as long as the vision industry remains silent," said.

Dept. of Cliffhanger

New York — The last pa graph of the *New York Her Tribune* story explaining pig backs read in full: "Piggybac which thenceforth will count as t or more commercials, can be tinguished by:"

That's where it ended. It w followed by an ad. In other wo —the answer to this exciting rid in a moment, but first a w from our sponsor.

Why WNEM-TV bought Volumes 1, 2, 3, 4, 5, 7 and 8 of Seven Arts' "Films of the 50's"

Says James Gerity, Jr.:

President of Gerity Broadcasting Corporation,
WNEM-TV 5 Flint Saginaw Bay City Michigan

"The people of the Flint Saginaw Bay City Metro Market [illegible] Eastern Michigan as we [illegible] are a sophisticated and [illegible] audience. They buy more [illegible] Our Market has higher retail [illegible] five other markets with larger populations and higher daily [illegible] circulation)—and they expect more for the [illegible] money.

The same holds true in their viewing habits. They [illegible] the best. And with Seven Arts' Films of the 50's we give [illegible] best.

WE NEEDED A GOOD SUPPLY OF TOP QUALITY COLOR FEATURES TO MEET OUR EXCITING FALL COLORCASTING SCHEDULE

Seven Arts' 100—5 minute Cartoons
"OUT OF THE INKWELL"
will also be part of
WNEM-TV's Fall Schedule in Color!

Seven Arts came up with just the quantity and quality we were looking for [illegible] and therefore the Fall we [illegible] be colorcasting such excellent films as SAYONARA DESK SET THE REMARKABLE MR PENNYPACKER and [illegible] more.

As an NBC affiliate TV-5 prides [illegible] programming in the market including First Run Seven Arts 'Films of the 50's' the best of NBC and [illegible] seven days a week. *We are the [illegible] Eastern Michigan with colorcasting facilities.*

Further TV-5 has delivered [illegible] television homes in the Flint Saginaw Bay City Metro Market and Eastern Michigan for more than [illegible] years UNDER THE SAME OWNERSHIP.

Seven Arts features play a [illegible] WNEM-TV [illegible] programming further proof [illegible] TV [illegible] way [illegible]

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS [illegible] LTD
NEW YORK 200 Park Ave [illegible] 1717
CHICAGO 4630 Estes [illegible] wood [illegible] Board [illegible]
DALLAS 5641 Cedar [illegible] Drive [illegible] 9 2455
LOS ANGELES 3562 Royal Woods Drive Sher[illegible]
TORONTO ONTARIO 11 Adelaide St West [illegible]

For list of TV stat[illegible] see Third [illegible] TV Rat[illegible]

Sponsor AUGUST 31, 1964 • VOL. 18, NO. 35

27 From rags to riches in 30 years

Radio was the stitch-in-time for this men's clothier during the depression '30s in the country's most competitive retail market. After three decades of sticking with radio, he's still unique, well stocked with dollars

34 'I've never had a flop in radio'

The agencyman who molded Barney's account into an advertising classic expounds on his timebuying philosophy and other radio successes

36 'Soaps' versus complete episode strips

Contributing editor Dr. John Thayer finds the ladies' serial best for saturation selling, comedy drama tops in pitching to and for unduplicated audiences, game panels also effective

38 One-hour storyboard saves time and dollars

Joint effort of young Chicago agency and local electronics firm produces blackboard-and-camera technique

40 $1 gets him $150

Minneapolis Pontiac dealer sells 1001 cars in 77 days, using radio as major medium in sales attack

42 Triangle Programs seeks to fill syndication 'vacuum'

Offshoot of Triangle Stations has launched nine radio, 18 tv series in past year, plans more in sports and other fields

DEPARTMENTS

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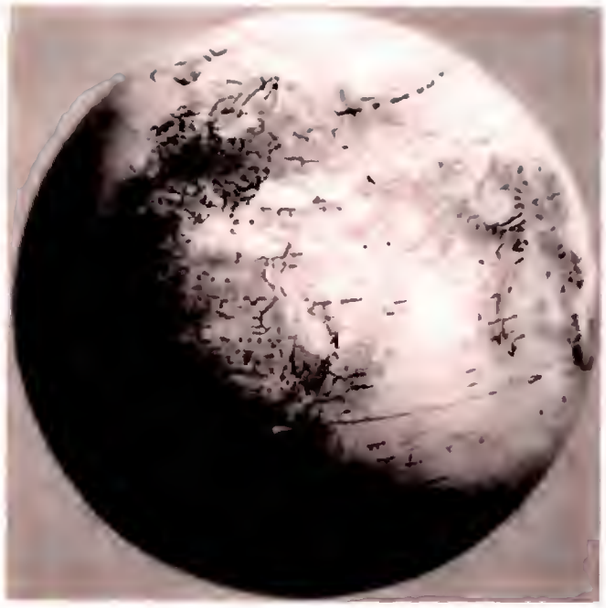


We go to the ends of the earth for Boston, New York, Baltimore, Pittsburgh, Cleveland, Fort Wayne, Chicago and San Francisco.

For our eleven radio and television stations, that is. We go to Haiti for a documentary on that troubled island. To Africa for a new perspective on the Peace Corps. To South America for fifty vignettes of the volatile continent. To Great Britain, Mexico, Tahiti, Australia, Hong Kong, Italy. And Group W news bureaus in Paris, London, Berlin, and Washington, service the eight Group W communities directly.

The need to know—the need for news and documentation on what's going on in the world—is a need common to all people everywhere. Group W is in a unique position to help fill this need. The Group has the creative, financial, and managerial resources to program with the authority of a network, yet it retains the flexibility and viewpoint of a local station. The Group is a vital third force in broadcasting today

GROUP W

WESTINGHOUSE BROADCASTING COMPANY

WBZ-WBZ-TV BOSTON · WINS NEW YORK · WJZ-TV BALTIMORE · KOKA · KDKA-TV PITTSBURGH · KYW · KYW TV CLEVELAND · WOWO FORT WAYNE · WIND CHICAGO · KPIX SAN FRANCISCO

Publisher's Report

Whit gets wound up

Last week I spent several days in Chicago with Jerry Whittlesey, better known as Whit. He's one of Ojibway's fair-haired young men, having served with distinction in Duluth as personnel manager, circulation manager and assistant to the president. But having been smitten by the broadcast bug, as has been executive vice president Bob Edgell, Whit had asked to be assigned to SPONSOR. So he is taking over our important Midwest area.

This was his introduction to the active world of broadcast advertising and SPONSOR. After two hectic days he told me that he felt like a veteran.

Whit was overwhelmed by SPONSOR's acceptance. Everywhere we went we heard the kind of enthusiastic comment that's music to a media man's ears. It appears that they like us.

As I was packing preparatory to my late afternoon dash to O'Hare Field and home, Whit summarized his observations. He's so new that I recognized that he'd see things in fresher perspective than I, and didn't miss a word.

"I've never seen a readership reaction like this," said Whit. "It's almost too good to be true."

"What's it based on?" I asked.

"I'd say that SPONSOR gives a full reading service to a busy broadcast buying ad man," said Whit. "You tell me that every word in SPONSOR must benefit these guys—that we're edited 100 percent for them. Apparently they agree."

"Don't other books?" I asked.

"Not the same way. SPONSOR's the broadcast advertising specialist with emphasis on the advertising."

"How do we do it different?" I persisted.

"Here's how. At the front of the book we deliver 13 to 15 solid pages of hot news, trends and behind-the-scenes stuff on the week that was and the week that is. It's neatly packaged for fast, easy, meaty reading. Between Friday at 5, The Week in Washington, Sponsor Week and Sponsor Scope we deliver a package that posts a reader on the essentials."

"You're talking about the front of the book. What about the article section that follows?"

"That's designed for selective reading. If the reader finds one or two stories per issue that click with him we've got it made. We've got how-to's, case histories, trend stories, cost stories and industry problems—something for everybody interested in broadcast advertising but especially geared to the spot buyer."

"Where do I sign?" I said. "You've sold me."

"They love SPONSOR because we're providing the most capsule and useful reading package ever invented. Furthermore . . ."

"Enough," I said. "I'll miss my flight."

"Just one more point."

"Save it for the customers," I said. "I'm on my way."

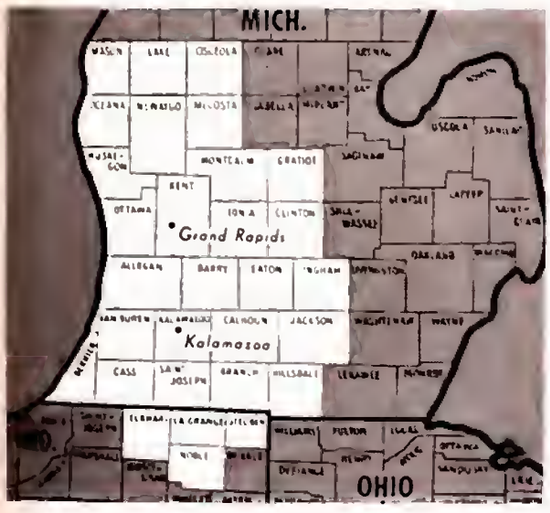
If you live in Michigan, Wisconsin, Illinois, Iowa, Indiana or Missouri you'll be seeing Whit. You'll know when he's getting wound up.

Norman Glenn

YOU MAY NEVER KNOW ALL THE LAW*—

BUT... WKZO-TV Wins The Listeners' Verdict in Greater Western Michigan!

WKZO-TV MARKET
COVERAGE AREA • NCS '61



Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audiences.

From morning's first gavel 'til the last appeal of the evening, more viewers watch WKZO-TV than any other Michigan station outside Detroit. Here's how ARB (March, '64) polls the jury:

- Sign-on to sign-off, Monday through Sunday, WKZO-TV makes its point with 11% more viewers than Station "B."
- 9 a.m. to noon, weekdays, 47% more viewers rule in favor of WKZO-TV than Station "B".
- 7:30 to 11 p.m., Monday through Sunday, 11% more viewers follow precedent and watch WKZO-TV than Station "B."

Let your barrister from Avery-Knodel plead the entire case for WKZO-TV! *And if you want all the rest of up-state Michigan worth having, add WWTV/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.*

**There were 1,150,044 laws on federal and state statute books in 1959.*

AM-TV-FM

The Fetzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV/ CADILLAC-TRAVERSE CITY
WWUP-TV SAULT STE MARIE
KOLN-TV/ LINCOLN, NEBRASKA
KGIN-TV GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios In Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

Who reads specialized business publications?

Customers.

Whose?

Yours.

Call them purchasing agents, call them marketing directors, call them v p 's, call them superintendents, managers, estimators, specifiers buyers consultants designers, contractors, chemists, physicists, engineers or any other title known to salesmen What ever the label, you can be sure that your customers read the business press

You can be sure because no one holding a responsible position will hold it long without reading publications appropriate to his work. That s not the secret of responsibility—but it's a clue.

Advertisements in the business press—trade, industrial and professional publications—attract customers while they're exercising their responsibility to keep informed

The climate's right. The price is right.

Budget as you behave.* There are no dollars in advertising budgets more efficient than those invested in the business press.

1913 Eye Street, N.W., Washington, D.C. 20006 *Representing the 244 member magazines of National Business Publications, Inc , whose membership qualifications include independent audits by the Audit Bureau of Circulations, the Business Publications Audit of Circulations, Inc , or the Canadian Circulations Audit Board, Inc*

*The fact that you can be reached has just been demonstrated.

The specialized business press is industry's reporter, management s instructor, the sales manager s divining rod, the marketer s market data source Read by the man who wants to get ahead and the man determined to stay ahead the business press teaches the newcomer, trains the analyst retreads the old-timer It serves, pin-points identities It is not all things to all men. It is specific seeking out specialized markets It isolates clarifies inspires It reaches—efficiently

NOSTALGIA

Almost all of us have either been subject to—or witnesses of—the "it-ain't-like-it-used-to-be" syndrome. It occurs most frequently during conversations between senior citizens in any social order. The deified in the advertising world are not exempt. The manifestations are easily recognizable.

It starts with some tongue clucking, an occasional "tsk, tsk" and a slow shaking of the head before they begin muttering something about the wonder of the industry's getting to where it is in the hands of young know-nothings.

But when a pioneer in broadcast advertising, who has never lost the go-go-go of the young, or the adventuresomeness of the innovator, is willing to reach back into the long corridors of his memory for some trail blazing, those of us without the sense of a long personal history in this industry are in for a treat.

The radio advertising history of "Barney's" is currently capped with as modern an image as the best of today's creativity can give it. But its beginnings were in a time of national crisis, chance-taking and explorations in a medium in which, three decades later, we are still discovering fresh facets.

"Barney's" story, as told to SPONSOR for this issue, by Emil Mogul of Mogul Williams & Saylor, is a cornucopia of nostalgia. It's a chunk of the world of advertising "as it used to be" and brought up to date.

Above all, it's the story of a business success that is completely bound to the use of radio advertising.

Sam Elber

LETTERS

Bolstering the Facts

In your feature editorial of the July 13 issue on "Youth — The Neglected $50 Billion Market," on page 32, last paragraph, you break down the average dollar spent into 23 cents for school lunches, 11 cents for sports, etc. My trouble is, these figures don't add up to $1.

Would you please let me know what's wrong with my addition or why I don't seem to be able to come up with the same figures you do!

I do want to take this opportunity to tell you I thought it was an interesting and informative article, and thought that the organization reflected careful thought. My compliments to whoever was involved.

DONALD W. BOLSTER

Account Executive
Horton, Church & Goff Inc.
Providence, R. I.

ED. NOTE: Mr. Bolster is correct. Our researcher finds that nine cents was shown as being spent on movies and records combined, not nine cents on each as shown.

Likes Supermarkets

"A Cart-pusher's View of Marketing" (SPONSOR, Aug. 3) — I'm sure that every housewife has mumbled, perhaps not so cleverly, re supermarket shopping. I regret that the writer did not have the courage of her convictions and opinions to sign her name.

Being in the advertising research field as a librarian and studying survey reports on packaging, marketing, etc., I can only hearken back to the good old days when you had to wait for the grocer to weigh your pound of butter, sugar, discuss Mrs. Jones' latest operation, and prayerfully thank the present day marketers for moving the masses that descend upon the supermarkets on a Saturday.

I'm sure that the marketers will avoid pink ink like the plague — and this will be a blessing — but on the whole I think we have much to be grateful for the modern supermarket and the speed and convenience of shopping — even with a cart with a flat front tire

BETTY WOLI

Librarian
Lang, Fisher and Stashower Inc.
Cleveland

Nighttime Radio

Let me thank you for the excellent study, "When the Sun Goes Down," in your Aug. 3 issue.

Intelligent research and analysis of this type spotlight the true potential for advertisers in using nighttime radio, especially powerful stations which reach countless thousands of listeners over a widespread area of the nation.

I know that our tremendous and steady audience response (from throughout the United States and foreign countries, as well) bears out dramatically the size and importance of the nighttime radio audience.

ELMO ELLI

General Manager
WSB Radio
Atlanta, Ga.

Adds a Footnote

Your article in the Aug. 3 issue of SPONSOR on "Advertisers' Do-It-Yourself Programing," was most interesting, and we wish to add but one footnote. The Procter & Gamble program, *The Guiding Light*, has been wholly produced by Compton Advertising since 1945.

This live series started as a radio serial some 30-odd years ago. The transition to television was made in 1952 with the radio version continuing through the summer of 1956. *The Guiding Light* has achieved eminent success during its years on the air, and Compton feels it can take pride in our long association with the program.

BARTON A. CUMMING

Chairman of the Board
Compton Advertising, Inc.
New York

THE WEEK in WASHINGTON
PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

August 28, 1964

The Democratic platform policy has spelled out strong consumer protection, a bit more explicitly than it has protection of the "freedom and effectiveness of the essential private forces and processes in the economy."

But a broader tribute to competitive forces in private industry is implicit in the platform promises to maintain the four-year span of prosperity, the new highs in GNP, income and employment. The party's presidential candidate has left no doubt that, if elected, he would keep protection of consumer and of business interests in "separate but equal" status--much as he walks his two frequently diverging beagles on the White House lawn.

Actually, at the personal level, LBJ has more or less delegated consumer protection to his government aides, agencies and his White House consultant, Mrs. Esther Peterson. He has made his overtures to businessmen direct and personal--and he has warned government commissions away from restrictive wilt to the prosperity bloom. At the same time, he has urged on business more self-regulation to reduce federal agency impetus toward pushing the panic button on over-regulation.

The matter of the cigaret fracas is illustrative. The President's only positive move, in the wake of the Surgeon General's Report, was to recommend (publicly) supplementary funds for HEW research into the problem of smoking and health--eight months after the report came out.

Democratic policy has also supported recently approved Agriculture Department fund of over $2 million for tobacco research. And awareness of White House feeling undoubtedly prompted FTC chairman Paul Rand Dixon to accede at once to House Commerce chairman Harris' request for a postponement for the hazard label required on cigarets under the FTC's proposed rules.

Apparently the President has also emphasized the "fight with" not "fight against" angle to his consumer-aide in matters on conflicting consumer-business interests. Mrs. Peterson writes in a Democratic Committee publication that LBJ told her to make the consumers' voice "loud and clear" at the councils of federal government, but: "He also directed me to fight side by side with enlightened business leadership and consumer organizations against the selfish minority who defraud and deceive their customers, charge unfair prices or engage in other sharp practices."

Further, Mrs. Peterson quotes the President's view that the problem of giving voice to consumer rights "does not rest on a 'massive program in Washington' or solely on local resources, but requires that we create between us new concepts of cooperation."

In its regulatory outlook, the Democratic platform spelled out in Washington and at Atlantic City is perhaps strongest on the subject of food, drugs and cosmetics. Emphasis is on an "informed" consumer: "We will continue to insist that our drugs and medicines are safe and effective, that our food and cosmetics are free from harm, that merchandise is labeled and

CONTINUED ON NEXT PAGE

packaged honestly and that the true cost of credit is disclosed." FTC and FDA would play major roles in these aspects of consumer protection.

The GOP party platform took the opposite tack, and explicitly named the Federal Trade Commission and the Food and Drug Administration as "power grabbing" agencies that "dominate" consumers' decisions.

No specific mandate for broadcaster freedom to report and to editorialize came out of the Democratic platform soul-searching--but the White House and Atlantic City climate are highly favorable toward home entertainment and its purveyors. Perhaps a special mention of broadcaster rights might have been a bit too close to the candidate's own broadcasting nerve. Broadcasting as an industry would come under blanket promise of protection of "freedom and effectiveness" of private forces and processes in the economy. Broadcasting as one of the major performing arts moved a step closer to the White House last week when, after decades of futile effort, a National Council on the Arts was voted in, after public urging by the President.

Limited as it had to be to get through the traditionally resistive House, the legislation will provide high-level entry, advice and coordination for the major arts from the non-government ranks of those engaged in them. The Democratic platform roundly states: "We will encourage further support for the arts, giving people a better chance to use increased leisure and recognizing that the achievements of art are an index of the greatness of a civilization." A similar credo has been voiced by the Senate task force led over the years by Hubert Humphrey.

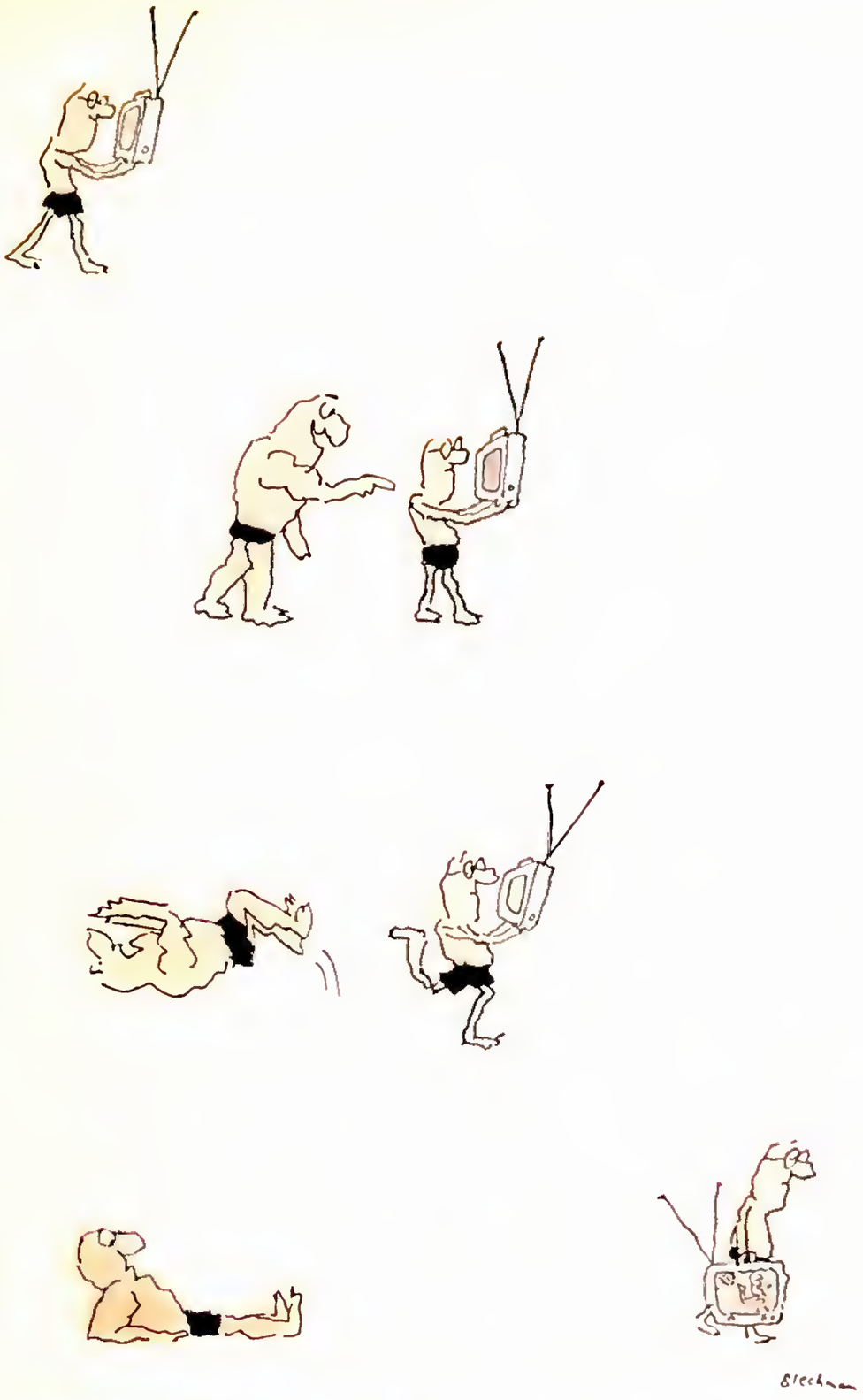
There can be no question about network zeal in the art of news-digging racked up at the political conventions--but there may be some misgivings over tv contribution to the arts in the upcoming laugh-track marathons promised for network programing.

Ironically, there may be a wistful recall of 1964's meatier dramatic fare when the Dodd Juvenile Delinquency Subcommittee issues its finger-shaking report on its midsummer assay of tv violence. The report may come out in time to bring some sighs for the moments of potent tv drama that held the committee-run audience enthralled during three days of hearings.

In any event, the White House took the trouble at convention eve to pull out and issue a special roundup of figures on the fine saturation of tv households in the United States--which was 91 percent by a July survey. The Census Bureau has issued May, 1964, findings that 93 percent of all households had one or more sets, up three points over the 1962 census.

Of the May-polled 93 percent, some 17 percent had two or more sets, while 76 percent of the households had one. The Northeast lead with 96 percent of all households with one or more sets. North Central saturation was 95 percent, the West, 92 percent and the South, 89 percent.

Radio broadcasters could take some comfort in White House reports that 77 percent or more American households owned one or more cars in July, compared with 74 percent in 1960, and 22 percent owned two or more cars, compared with 18 percent. Ford dealers are known to claim that radio- and tv-promoted Mustang sales account for a substantial amount of the gain.



Who gets a kick out of Karate?

Southern Californians do! When KNXT's popular Panorama Pacific decides to start the day with a lesson in Karate—a Japanese form of mayhem—thousands of viewers take a fighting stance in front of their television sets. It's that kind of program. And that kind of audience! During a typical week, host Red Rowe may feature an elephant race, or a display of antique airplanes. He may take viewers to Disneyland, or to the Hollywood Wax Museum. Or he may share an on-camera coffee break with one of your favorite Hollywood stars. (Red is also a most persuasive salesman... without using Karate.) In sum, Panorama Pacific is live, spontaneous and in step with Southern Californians' wide-ranging interests. Typical of the outstanding local programs to be found on all five CBS Owned television stations, where responsible programming produces responsive audiences. **CBS TELEVISION STATIONS NATIONAL SALES**

REPRESENTING WCBS-TV NEW YORK, KNXT LOS ANGELES, WBBM-TV CHICAGO, WCAU-TV PHILADELPHIA AND KMOX-TV ST. LOUIS

Pigsty Conditions: Piggybacks, Premiums, Preempt

A new era of confusion is about to be ushered in via the NAB code revision designed to discourage the use of the piggyback commercial format

New York — Tomorrow (Sept. 1) the confusion becomes official as the NAB's piggyback code amendment goes into effect.

A SPONSOR survey of the leading station reps and the major group-owned stations indicates that advertisers and their agencies face a maze of station piggyback policies that could prove to be a nightmare for spot campaigns utilizing piggybacks.

Although many stations are holding the line against premiums, others are asking additional charges ranging from 15 to 200 percent of the applicable rate card.

Various spokesmen are quick to point out that the whole situation is still "up in the air" and that stations now holding the line may "jump on the premium bandwagon" at any time.

Additionally, where piggybacks are acceptable at the regular rate, in numerous cases they are subject to preemption at notices ranging from one day to two weeks.

There are two types of preemptions now in effect. These are: a "premium preemption" (replacing a regular rate piggyback with another piggyback, where the second sponsor agrees to pay more than the regular rate), and a "protective preemption" (replacing a piggyback with a one-product commercial when a product conflict or a code violation might result, e.g., triple or quadruple spotting, etc.).

One rep noted that this situation means headaches ahead for stations: "This is going to be a big station traffic problem," he stated.

The head of another rep firm wryly commented that the first result of the code amendment was a tremendous increase in paper work.

As to the announced premiums ready to greet piggybacks, a spokesman for one station group scoffed at the lower charges that some stations have instituted. "If you are going to clout the advertisers, clout them hard," he advised.

As queried by SPONSOR, the station representatives report the following (for the advertisers' side, see "Sponsor Scope"):

Blair Tv and **Blair Television Associates** note that "generally" none of their stations are asking piggyback premiums. Some spots are being sold on a non-preemptible basis, others in certain time periods are subject to "protective preemption."

Katz has no official statement to make. It simply stated that it had advised its stations to charge premiums only where adjustments involving dropping of spots had to be made. Katz, however, represents the Time-Life and Taft stations, groups that are asking premiums ranging up to 200 percent of the applicable rate.

H.R notes that its stations have taken varying stands on the piggyback. Corinthian has banned them; one facility is asking a 200 percent premium that means "the station doesn't want piggybacks;" perhaps "one or two more" are planning to charge premiums that will be "healthy;" two stations are accepting piggybacks at regular rates on a one-week "protective preemption" basis; two or three others indic that they will follow this procedur

Harrington, Righter & Pars reports "business as usual." Th recommendation that stations sho refrain from premiums has been cepted, at this time. "We think t we can traffic the piggybacks," s a spokesman.

Peters, Griffin, Woodward poi to traffic as the major probl ahead. The firm notes that only two Wometco stations are charg premiums that vary "based on p tion and announcement tim Other stations accept piggybacks regular rates.

Petry reports that none of its tions are asking premiums piggybacks. Such announceme however, are subject to "protec preemption." Its stations are making available 60-second "fi island positions" for piggybacks 150 to 200 percent premiums, time segments where two 60-sec commercials would normally

Piggyback policies of the m group-owned stations, as repo to SPONSOR, are as follows:

Corinthian has banned all pig backs.

Crosley is accepting piggyba under the following conditions: non-prime time periods and in ticipating spots in prime time, pig backs are acceptable at regular r subject to "premium preemptic (two weeks' notice) at 130 per of the applicable rate. Sponsors n

Humphrey Learns of LBJ Summons via WCCO Radio

Minneapolis — Sen. Hubert H. Humphrey learned that the President wanted to see him in a unique demonstration of radio's versatility last week.

Humphrey was being interviewed long-distance from Washington on WCCO radio's *Party-line* when word of a CBS Net-Alert news bulletin came through. Essence of the bulletin was that President Johnson was trying to reach both Sen. Humphrey and his Minnesota colleague, Sen. Eugene McCarthy. Humphrey told the WCCO audience that he didn't know anything about it, adding that he'd better hang up, because he didn't want the President to telephone and get a busy signal.

The rest is history.

ay 150 percent of the applicable ate for piggybacks in prime time tation breaks. No preemptions, to ate, have occurred. Crosley points ut that this policy applies only to iggybacks of one sponsor's prodcts.

Metromedia stations are taking iggybacks at the regular rate.

RKO General has two policies, ifferentiating between network-ffiliated and independent stations. premium of 150 percent is in ffect at its network affiliates in oston and Memphis. In Los ngeles, Windsor-Detroit and New ork, the group is accepting piggyacks at regular rates. This policy, owever, is "subject to revision ased on market conditions and vailabilities," a spokesman stresses.

Storer is accepting piggybacks nder a rate structure with a net ffect of charging a 30 percent remium for station break messages. here are also premium charges f one variety or another for piggyacks in participating spots. Until lay, the group had had a two-year an on piggybacks, but revised its osition as a result of the code resion.

Taft is offering "fixed island potions" for piggybacks at 200 per nt of the applicable rate, but is so accepting them at the applible rate subject to "premium preuption" on one week's notice. No uch preemptions have occurred, as t.

Triangle is accepting piggybacks regular rates, subject to a oneeek "protective preemption" in e form of a single product or ingrated commercial.

Time-Life, reached at its headarters, had no one willing to act a spokesman. Two of its stations, owever, in Grand Rapids-Kalamaoo and Indianapolis, are asking remiums of 200 percent and 100 rcent, respectively.

Westinghouse reports that it has tablished a premium of 15 per nt. A spokesman reports that adrtisers generally are paying the emium or substituting a one-prodt announcement for the piggyck.

At the networks, only CBS has nounced that its owned stations e now charging a premium for pigbacks—about 15 percent at all its ations—and a spokesman noted at it would be "at least three more eks before we see the sales reIts."

"Music 'til Dawn": Dr. Frank Stanton (left) and C. R. Smith

AA Renews Station Pact with CBS

New York — What was described as a "history making contract, involving the largest single block of radio time ever contracted for," has been signed by C. R. Smith, chairman of the board of American Airlines, and Dr. Frank Stanton, president of CBS.

The new contract means that *Music 'Til Dawn,* an all-night program of classical and semi-classical music, will be heard on nine major CBS Radio outlets across the country for another five years.

Considering only the six stations represented by CBS Spot Sales, the amount of time purchased totals 225¼ hours per week, 11,713 hours per year, or 58,565 hours within the five-year contract period. Carrying it even further, it adds up to almost six years and nine months of broadcast time over the six stations for the duration of the new contract. The initial contract was signed in 1953.

In most markets, the program is aired from 11:30 p.m. to 5:30 a.m., six days a week. Each city has its own carefully screened American Airlines announcer, but it is pointed out that he has little speaking to do because of the company's policy of using only about 25 percent of the usual commercial time, or four per hour.

Because of the power of the stations involved, the skywave effect and the limited number of stations on the air after midnight, it is estimated that American Airlines is able to reach most of its potential customers by using only nine radio stations.

Stations involved are: WCBS New York, WEEI Boston, WBBM Chicago, KNX Los Angeles, KCBS San Francisco, WTOP Washington, KRLD Dallas, WLW Cincinnati and CKLW Winsor, Ont., covering the Detroit area.

Meredith-Avco Acquires Five New CATV Systems

Omaha, Neb. — With the just-announced purchase of the McLendon Cablevision Co., Jackson, Miss., Meredith-Avco picks up five CATV systems operating or nearing completion, plus franchises for eight additional communities.

The systems and franchises are located in Kentucky, Tennessee, Missouri, Arkansas, Mississippi and Alabama.

Meredith-Avco was formed in June to acquire, build and operate community antenna systems throughout the United States. The firm currently operates four systems in the Cape Kennedy, Fla., area

Lever Brothers Switches Three Accounts to Doyle Dane Bernbach

New York — Good news came in big packages last week for Doyle Dane Bernbach, Inc. Its initial stock offering — the company has just gone public — was almost immediately oversubscribed (see story on this page), and Lever Brothers presented the agency with a sizeable chunk of new business.

According to an announcement by Samuel Thurm, Lever advertising vice president, DDB is the new agency for Good Luck margarine, Breeze heavy-duty detergent and a new product as yet not marketed.

Good Luck is being transferred from Ogilvy, Benson & Mather which was assigned Imperial margarine on May 1 and handles a variety of the company's consumer products. Breeze, a $1,777,000 account which utilized primarily spot and network tv, was formerly handled by Reach, McClinton & Co.

The transfers were made by mutual consent of Lever Brothers and the respective agencies, according to the announcement.

Other Lever products now handled by OB&M include Dove bath and beauty bar, Lucky Whip dessert topping, Vim detergent tablets, and Praise deodorant soap.

Reach, McClinton & Co., which lost Breeze to DDB, also lost Praise to OB&M last May, and the company now no longer handles any Lever advertising.

In still another client-agency development involving Ogilvy, Benson & Mather, the agency announced last week that it was resigning its share of the Helena Rubenstein a count effective Dec. 31, 1964. N reason was given for the resign tion. With estimated billings about $3 million, Helena Rube stein is expected to announce agency replacement within a f weeks.

Finally, Foote, Cone & Beldi came up the winner with the a nouncement that the Best Foo Div. of the Corn Products Co. switching its estimated $3 milli NuSoft fabric account to the agen Loser is McCann-Erickson, In although the agency will contin to service other Corn Produ brands.

DDB Stock Oversubscribed on First Offering

New York — Doyle Dane Bernbach, Inc., made its first public offering of stock last week — and the public liked. With 247,080 shares of class A, $1 par value, priced at $27 a share, going on the market in the morning, the issue was oversubscribed by mid-afternoon, and at the close of trading, it had gained a point.

DDB, which currently bills about $75 million, is the third agency to go public (see SPONSOR, p. 19, July 27), and rumors are that others will follow suit.

The first two to make the plunge were Papert, Koenig, Lois, Inc., and Foote, Cone & Belding, Inc.

Voting control of DDB remains with William Bernbach, president; Ned Doyle, executive vice president; Maxwell Dane, vice president and general manager.

Mississippi Ad Man Dubs NAACP Call for Media Boycott Absurd

Jackson, Miss.—In response to an NAACP call for an advertising agency boycott of segregationist media in Mississippi, Donald W. Newton, president of the Advertising Club of Mississippi, labeled the proposal as "the prize joke of the year."

The Newton statement follows a letter by Roy Wilkins, executive secretary of NAACP, to 100 leading advertising agencies urging them to re-examine the media being used by their clients in the state in light of current civil rights developments. Wilkins asked the cooperation of the agencies and their clients in support of "fundamental American principles" through withholding of "accounts from media that do not uphold these principles." (See SPONSOR, Aug. 17, p. 19.)

Declared Newton, "He'll about as far with this request he would by asking the Ku K Klan to integrate."

Citing the $3.5 billion spent Mississippians, both in and out the state, on nationally adverti products, Newton said, "If F Wilkins' absurd request brings M sissippi advertising to their att tion, advertisers may take a r look at the potential in our stat

Elaborating, Newton said, "W kins is asking automobile manuf turers and their agencies to boyc newspapers, radio and television s tions, outdoor advertising com nies and other mediums which s through national advertising, $ million in automobiles to Mis sippians last year. He is asking t $22 million in sales of beer wine, nationally advertised in M sissippi, be ignored. He is ask that last year's $236 million s in furniture, groceries, and ot tangible personal properties be nored by the national advertise

When queried by SPONSOR, NAACP spokesman in New Y said, "We have no comment what they say down there." same spokesman indicated some responses had been recei from the letters and were curre being analyzed, although no tails were made available.

GM Is Heaviest User of Network Radio

AB releases list of top 50 network radio advertisers; otes that 29 are heard on two or more of the networks

New York — With General Mo- rs topping the list to the tune of ore than $1.3 million, Radio Ad- rtising Bureau has just released compilation of the top 50 net- ork radio advertisers for the first arter of 1964. Total expenditures r the top 50 (see list) amount to 3,348,000.

Like the recent RAB listing of spot buyers in radio (see SPONSOR, Aug. 17, p. 20), this is the st time a quarterly breakdown of twork radio advertisers has been ailable in a decade.

In announcing release of the net- ork figures, Edmund C. Bunker, AB president, underscored the xciting and diverse quality of the vertisers represented in both the twork and spot listings." He ded that it "proves radio's adapt- lity for virtually any advertiser t wants to reach consumers at a atively minor cost."

Commenting further on the figures, Bunker noted that the majority of the top 50 advertisers use more than one network. Eleven buy time on two networks, 11 use three networks, and seven of the top 50 are heard on all four networks.

"With the release in mid-August of the spot radio quarterly report, and now this new network radio listing, radio enters completely into the realm of 'measured media,'" Bunker concluded.

Bunker: Radio's adaptability proved

TvAR Dept. Aims at Light Spot Users

New York — Setting its sights on light users and non-users of spot television, Television Advertising Representatives, Inc., has just formed a new Special Projects Dept.

Aimed at smaller advertisers who are leery of tv because "they think it takes millions," some network advertisers who have by-passed spot and advertisers who have been using other media exclusively, the new department will be headed by Ham Andon, with Don O'Shea acting as special representative

Questioned about the new department, Robert M McGredy, managing director of TvAR, said it was an outgrowth of the firm's continuing sales approach. He cited insurance companies as one broad field "we are extremely interested in." He pointed out that some are already in spot tv, but many are not.

McGredy also pointed to semi-industrial advertisers as likely prospects — those manufacturers whose main business may be industrial but who have developed tools or devices with consumer appeal. A case in point was a firm which has manufactured a home riveting tool in addition to its non-consumer products.

Still another target area will be forestry products such as plywood and unfinished furniture which lend themselves to visual presentation on tv.

Andon, who came to TvAR in 1962, has been involved with sales development since that time O'Shea comes to TvAR after four years with WBZ-TV Boston, where he served most recently as an account executive

TOP 50 NETWORK RADIO ADVERTISERS

Rk	Company	Estimated Expenditure
	General Motors Corp.	$1,336,000
	The Mennen Company	940,000
	Campbell Soup Company	563,000
	Wm. Wrigley Jr., Co.	548,000
	Sterling Drug Co., Inc.	543,000
	Bristol-Myers Co	529,000
	Mars, Inc.	524,000
	Int'l Minerals & Chemical Accent Int'l. Div	520,000
	R. J. Reynolds Tobacco Co.	450,000
1	Wynn Oil Co.	428,000
1	Metropolitan Life Insurance Co.	404,000
1	National Dairy Products Corp. Kraft Foods Div.	389,000
1	American Motors Corp.	333,000
1	The Nestle Co.	331,000
1	Ford Motor Co.	327,000
1	General Mills, Inc.	275,000
1	General Cigar Co	251,000
1	General Telephone & Electronics Corp., Sylvania Electric Products Div.	250,000
1	Chrysler Corp	247,000
2	The Borden Co.	237,000
2	Standard Brands, Inc.	234,000
2	The Wander Co. (Ovaltine Foods Div)	216,000
2	AFL-CIO	207,000
2	Florists Telegraph Delivery Assn	203,00
2	American Dairy Association	181,000
2	Kellogg Co.	169,000
2	P. Lorillard Co	164 000
2	The Mentholatum Co	164 000
2	Foster-Milburn Co.	156,000
3	Columbia Broadcasting System, Inc., Columbia Records Div	135,000
3	Bankers Life & Casualty Co	130,000
32	Mogen David Wine Corp.	130,000
33	J. M. Smucker Co.	124,000
34	Sun Oil Co.	124,000
35	MacFadden-Bartell Corp.	123,000
36	Miller Brewing Co.	123,000
37	Hastings Manufacturing Co.	116,000
38	American Express Co	114,000
39	Cowles Magazine & Broadcasting, Inc	109,000
40	Coca Cola Co. (Minute Maid Div)	107,000
41	Menley & James Labs.	107,000
42	Time, Inc.	107,000
43	Billy Graham Evangelistic Assn.	99,000
44	General Electric Co.	95,000
45	Church & Dwight Co.	90,000
46	Mutual of Omaha Insurance Co.	84 000
47	Eversharp, Inc. (Schick Safety Razor Div	81 000
48	Dow Jones & Co., Inc National Observer)	78,000
49	Pennzoil Co.	78,000
50	Pet Milk Co	75 000
	Top 50 total	**$13,348,000**

NOTES:

Figures shown are gross before any discounts or agency commission as reported by ABC CBS MBS and NBC radio networks This makes them comparable to data for other media including spot radio, spot tv and network tv

Total expenditure for the company as a whole is represented by each figure Several divisions or brands may be active but only one figure is shown

Favorable Mail On Upswing for Xerox UN Buy

Letter-writing campaign urged by Birch Society losing steam in face of nationwide publicity; Xerox adamant in stand, counters with publicity packet of its own

Rochester, N.Y. — The tide appears to be turning in the John Birch Society-inspired campaign against the Xerox Corp.'s backing of six special United Nations tv programs. With the mail still coming in, a company spokesman estimates that about 12,000 negative letters have been received, roughly a 25 percent increase over the last tally on Aug. 14. Favorable mail, totaling about 1600 letters, has shown approximately a one-third boost.

Key to the situation is the fact that the negative letters were received from about 2000 writers, since duplicates were sent to various directors and officers of the corporation. The favorable mail, on the other hand, was unduplicated.

While the company is naturally concerned, it has remained adamant in its position and will not bow to the pressure. Xerox is putting up $4 million for six UN specials to be produced by the recently formed Telsun Foundation, Inc., for airing on network tv after the first of the year.

Four of the programs will be seen on ABC and two on NBC. Xerox will be limited to commercial identification only.

Announcement of the Xerox participation was made last April, and until July, the company had received 300 favorable letters, with only five or six negative.

The John Birch Society entered the picture via its July bulletin. Calling for a "flood of 50,000 to 100,000 letters of protest," the Birch bulletin declared that an "avalanche of mail ought to convince them of the unwisdom [sic] of their proposed action from a strictly business point of view — just as United Airlines was persuaded by a similar avalanche of letters to back down and take the UN insignia off their planes."

While steadfast in their determination to sponsor the UN series, Xerox has itself attempted to reverse the letter-writing trend via a press packet detailing the Birch charges, favorable editorial support and the background of those involved with Telsun, producer of the series. A memo accompanying the press kit stated: "Because we are aware that public, positive, unsolicited support of anything is harder to come by than are the strident voices of the dissident, we have been gratified by the more than 200 favorable letters from the San Francisco area since July 31.

The San Francisco reference alludes to the fact that the story of the Birch Society's campaign first broke in the *San Francisco Chronicle* and initial response was from that area. Since then, with additional exposure, Xerox has received letters from about 40 states.

As a sidelight, it was pointed out that the favorable letters were less emotional and more thoughtful, often with a touch of humor, while the Birch-inspired letters were generally "strident" and often included "propaganda" treatises "which could be purchased at bulk rate."

30-Day Moratorium on Program Production Announced by STV

Los Angeles — With the dismissal of about 50 production employees and at least one month's cessation of program production, Subscription TeleVision, Inc., is taking a long, hard look at just what kind of programing pay-tv viewers demand.

Insisting that the move in no sense implies a significant STV retrenchment, Sylvester L. (Pat) Weaver, president of the firm, declared: "We are attempting to develop and experiment with new forms. When people pay for what they wish to see in a medium, we want to study and evaluate very closely what they look at."

It was pointed out that in the interim, STV will program movies (the company has already contracted for large batches of film), sporting events and shows already produced. Also, Weaver said that STV will continue to acquire additional attractions from outside producers.

Figures, on who has been viewing what, appear to be classified as an STV top secret. Also, the number of homes actually wired for the system has been vague although, at last count, STV claimed 22,635 orders for STV in Los Angeles and another 7367 in San Francisco.

Gas Industry Ups Ad Budget by 50 Percent

New York— In a strong bid for increased consumer use of gas ranges, the nation's range manufacturers and gas utilities have upped their advertising and sales promotion budget from $1,100,000 to $1,800,000 for 1965. This represents a boost of more than 50 percent.

Although detailed media plans have not yet been worked out, tv will be part of the industry's advertising picture. Also, the over-all national effort is expected to be supplemented by individual national and regional advertising and promotions of manufacturers and utilities.

It was pointed out that the increased national budget was made possible partly because manufacturers have been selling a greater volume of ranges.

Advertisers of Supermarket-Sold Products Spend $1 Billion in Tv

New York — How much money advertisers whose products are sold in supermarkets spend on tv? According to just-released figures the Television Advertising Bureau (see box on this page), the top 50 invest more than $1 billion in spot and network tv — or nearly eight out of ten ad dollars.

Among the top ten in 1963, the average tv investment was 85.9 percent.

Well out in front is Procter & Gamble Co., king of the tv spenders, with expenditures last year totaling $140,837,460, representing 93.2 percent of the firm's total ad budget.

In commenting on the figures, Norman E. Cash, president of TvB, noted that "with thousands of new products introduced every year, supermarkets are challenged to select those most likely to have the fastest rate of turnover on limited shelf space."

Cash added "Surveys of supermarket chains consistently show that tv-advertised brands get first call. The advertisers and supermarkets alike can point to their sales records for proof of television's performance in reaching consumers."

Television's "effectiveness is proved daily at thousands of supermarket checkout counters," he said.

50 LARGEST ADVERTISERS OF ITEMS SOLD IN SUPERMARKETS

	Company	1963 Tv Investment	% in Tv
1	Procter & Gamble Co	$140 837 460	93 2
2	General Foods Corp	59 234 180	82 7
3	Bristol-Myers	58 261 590	81 9
4	American Home Products Corp	56,866 110	86 7
5	Colgate Palmolive Co.	55 982 170	89 2
6	Lever Brothers Co	53 976 320	89 0
7	R J Reynolds Tobacco Co	37 064 990	76 0
8	General Mills Inc	31 080 350	80 0
9	American Tobacco Co	25 510 400	66 1
10	Alberto-Culver Co	34 847 160	99 1
11	P Lorillard Co	23 940 490	73 0
12	Campbell Soup Co	19,223 640	59 6
13	Gillette Co	30,865,990	96 1
14	Liggett & Myers Tobacco Co	22 988 350	73 0
15	Philip Morris, Inc	26 527 070	84 5
16	Kellogg Co	24 252 170	79 9
17	Coca-Cola Co.	22 032 880	75 6
18	National Dairy Products Corp	14,973,130	56 2
19	Warner-Lambert Pharm. Co	20 266,830	77 5
20	Sterling Drug Inc.	18 840 940	76 5
21	Brown & Williamson Tobacco Co	21 213 060	88 1
22	Miles Laboratories, Inc	21,343 660	89 2
23	Corn Products Co	13,532,590	59 5
24	Standard Brands Inc	8 694 740	43.7
25	National Biscuit Co	15,317 900	79 7
26.	Wm. Wrigley Jr Co	18 093 490	95 2
27	Ralston Purina Co	15 468,080	86 3
28	Armour & Company	8,638 740	51 4
29	Pepsi-Cola Co	11,164 710	69 2
30	Pillsbury Co	11 431 490	71 6
31.	Block Drug Co	14,712 970	93 5
32.	J.B. Williams Co.	14 438 390	92 0
33.	Quaker Oats Co	6 749,180	43 4
34.	Kimberly-Clark Corp.	5 299 170	38 1
35	Jos. Schlitz Brewing Co.	10 814 930	81 3
36.	Scott Paper Co	7,191 980	56 1
37	Chesebrough-Ponds Inc	11 121 810	88 2
38	S. C. Johnson & Sons	11 577,660	93 0
39	Anheuser-Busch, Inc	7 283 060	66 3
40	Johnson & Johnson	8 740 970	81 7
41	Nestle Company	6 986 200	65 8
42	Borden Company	5 849 990	55 3
43	Purex Corp., Ltd	7 226 240	70 8
44	Revlon Inc	6 254 070	62 5
45	Richardson-Merrell Inc	7 043 910	70 4
46	Helene Curtis Industries	8 101 990	82 3
47	Continental Baking Co	7 469 960	77 5
48.	Carnation Co	6 055 890	64 3
49	Carter Products	8 933,300	95 9
50	Beech-Nut Life Savers	8 280 490	90 3

Corinthian: Political Ads with Commercial

New York— Corinthian Broadcasting has joined Storer, Crosley and Wometco in announcing that its five tv stations will count political as well as regular commercial announcements in determining the allowable amount of commercial time.

In elaborating on the Corinthian policy, C. Wrede Petersmeyer, president of Corinthian, said. "While there is ample justification for the recent relaxation by the Television Code Board, we believe that in our markets audiences and advertisers will be best served by adhering to our normal practice."

Petersmeyer continued: "In order to make adequate time available for candidates for public office, it may be necessary in a limited number of instances to preempt regular scheduled commercial announcements. Care will be taken to see that no single advertiser bears the brunt of the preemptions, and, of course, make-goods will be made available wherever possible."

The waiver, described as an experiment for this campaign only, has drawn heavy fire from advertisers and agencies. Earlier this summer, AAAA called on NAB to reconsider its decision, arguing that the waiver would add to "clutter" and reduce advertising effectiveness.

In a letter to NAB, AAAA described the waiver as a "giant step backward." (See SPONSOR, July 27, p. 15.)

For its part, NAB said it was fully aware of the clutter problem involved in the decision but felt that the situation could not be handled any other way.

Object of the waiver is to aid stations in coping with the heavy volume of political spots during the upcoming campaign.

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

Democrats splurge big in spot radio

The Democratic National Committee didn't wait for the curtain to go up on its convention before waving its agency, Doyle Dane Bernbach, on to the job of buying spot radio. The agency had at least 10 buyers going full blast, dishing out stacks of bids for spots in weekday drive time and weekends in a couple of hundred markets. Orders will take effect Sept. 8 and run up to Nov. 2. If there's any money left over from the kitty after the huge market lineup has been provided for, the residue will be spread among top cities of key import. While all the action was going on in the Democratic mart, the Republican National Committee's agency, Erwin Wasey, Ruthrauff & Ryan, was marshalling its own timebuying force and mapping out plans for rolling out some radio money this week. Meantime EWR&R timebuyers were suggesting to rep salesmen that, on the basis of the FCC's political fairness rule, it was incumbent that stations let the agencies know what the Democrats had bought.

Buyers upset by shortage of IDs

The fall national spot tv buying season's in full flush and already some agency media people are complaining about an unseemly shortage of prime IDs. As the reps tell it, that particular tight situation was to be expected. The number of available prime IDs have been coming down each season since the advent of the 40-second chainbreak. And the networks, by diminishing the number of breaks within the longer programs, have heightened the shortage. As a case in point: there are but eight IDs available in CBS-TV during a full prime-time week. In contrast, affiliated stations have available 56 prime 20-second spots — a ratio of 7 to 1. Of course, a station could convert the 40-second break to a 20-second spot, an ID and a 10-second promo, but when the business trend is good a station will stick along with the two 20s. Under the circumstances the broadcaster might also lean to the theory that when a buyer encounters a short supply in the cheaper item he can often find the wherewithal to step up to the more expensive item. Incidentally, a top-rung advertiser whose yen for the ID is as pronounced today as it was 10 years ago is General Foods, especially with regard to the coffee and Post cereal divisions. Research sidelight: An ID is usually priced at 50 percent of the 20-second rate, but, according to Gallup-Robinson, the ID scores an average memorability rate that's 70 percent of a minute commercial, whereas the average 20-second spot scores only 60 percent of the minute commercial.

Gulf buys old-fashioned way at Y&R

Young & Rubicam must have suspended the use of its computer in the buying of a spot tv campaign for Gulf Oil. There hasn't been such quick action in wrapping up acceptable availabilities in at least two years. The call went out for participations in news, weather and sports programs. As the avails came in the buyers gave them direct action. Nothing was fed into the computer. Somebody from Gulf's ad department looked over the avails with the buyer and gave them the nod or otherwise. The campaign involved over 75 markets and Gulf was in a hurry to have the buying completed in ample time to get the whole thing rolling, with ample merchandising to dealers, by the middle of September. Several key reps got a kick out of the quick yes-or-no's. It reminded them of the old days when buying at Y&R was done on the basis of a buyer's experience and not after a reading from the machine. Mused one rep: "It looks like the old-fashioned way is best if you know what you want and are in a hurry to get it." P.S.: Gulf's rush may have something to do with the fact that Shell Oil Co. is also on a wide prowl for spots.

Beech-Nut baby food goes spot

Network tv daytime has been washed out of the Beech-Nut baby food picture for the coming season. The money will be converted to the baby food's spot tv pot, which in 1963 was $1.8 million. The transfer will probably put Beech-Nut baby food's stake in spot at around the $2.5 million mark. Gerber, leader in the baby food field, last year spent $1.8 million in tv, all of it spot.

Lever pulls away from NBC-TV

NBC-TV, apparently, has taken the rap for Lever Bros.' deepening romance with ABC-TV daytime. For the first time in many years NBC-TV this fourth quarter will be without a dollar of Lever business. Lever's cancelled what little it's got going on NBC-TV: some minutes in *Concentration* and participation in the Saturday a.m. strip which Lever had used for Stripe toothpaste. Whether the Stripe money will be transferred to ABC-TV's Saturday kid compound is problematical. Stripe's new basic targets are the mothers. Lever ranks now among the uppercrust of ABC-TV daytime customers. The account's looking for more time on *General Hospital* and is trying to get the network to turn over the 3:30-4 p.m. strip for a Lever-controlled program. Balance this against the Lever loss: NBC-TV got an order of 55 daytime minutes from Carnation for the last 1964 quarter. The package is worth about a quarter million. NBC-TV last week also got 36 nighttime minutes from Pillsbury for the last quarter via Burnett; figures about $1.3 million.

Colgate mulls market cancellations

Outstanding among the latest developments on the spot tv piggyback front: the possibility that Colgate will cut out all schedules in what it terms "one definite- and two maybe-problem markets." By "problem" Colgate means having to contend with station groundrules on piggyback acceptance — principally the payment of premium rates — which it deems insupportable. Colgate will make its decision on these markets within the week. Before acting on the abandonment of any of the markets, Colgate will advance this approach to stations in the troublesome markets: the idea of premium rates is out but the company is agreeable to taking on "island" positions, either existent or creatable, providing it is guaranteed against preemption or transfer. Another thing that Colgate is making plain to stations: the piggyback will continue as a way of economic life for the company. It has four products that must use the piggyback as a vehicle, and there are two more on the way. Colgate points out that these six products constitute 30 percent of its $30 million spot tv expenditure. Alberto-Culver, another major piggyback user that has overtly opposed premium payments, has slightly modified its position. It will yield to an added tariff, if the cost-per-thousand of the station with a premium rate is less than the efficiency obtainable on another station in the market. As A-C's ad director George Polk put it to Sponsor Scope: "We're not cutting off our nose to spite our face. The exception will prevail, if in the judgment of one of our agencies the price is of advantage to our pocketbook." Polk admitted that the company is paying a premium rate in a market where the principle of a more attractive CPM does not apply. He explained that the exception was due to the fact that Alberto-Culver had a test going in that market and to pull out before the test was completed would be a breach of faith with the wholesalers in that market. Alberto-Culver, according to Polk, expects by Oct. 1, if not Sept. 15, to prune out all stations that have special groundrules or rates affecting piggybacks — that is, excepting "freak cases." The "freak" connotes the premium rate stations that nevertheless rate as the best CPM.

C-E presses for clearance of UMS buy

Campbell-Ewald has moved into a clearance problem involving the *NFL Countdown to Kick-off* series on CBS-TV Saturday afternoons, starting Sept. 12. These digests of the previous week's games have so far been only a third sold, the one customer being United Motor Services, a Campbell-Ewald client. Apparently because of the partial sale, CBS-TV affiliates have been slow to clear for the program. Campbell-Ewald, faced by this ticklish situation, decided to do a job of clearance persuasion on its own. UMS, a General Motors division, was heavily merchandising the series to dealers and it was imperative that strenuous efforts be made to avoid their being let down as the result of non-clearance.

Radio's best friends: small but loyal

What sellers of radio can use profitably are classic examples of accounts with only modest budgets but with a record of consistent partici-

CONTINUED ON NEXT PAGE

pation in the medium. A portfolio of that type would lay much stress on regional advertisers. As an of-the-moment case in point, there's Tillamook County Creamery Assn. on the West Coast. For many years Tillamook's media buying confined to print, and in a rather casual way. About five years ago it changed agencies and the account went to the Showalter Lynch agency. The new pilot introduced Tillamook to radio. The schedule was anything but saturation. And that's the way it's remained, but in an unbroken continuity. The moral of this item: for radio it is more important to have an appreciable roster of loyal accounts with relatively modest budgets than a few accounts that come in now and then for brief blasts.

Dry cereals on new variety venture

Posts's prunes and bran mixture, if it shows signs of clicking, will most likely start the dry cereal industry off on another promotion binge: all sorts of dehydrated fruits mixed with more bland types of cereals. Dry cereal-making, which requires periodic variety to keep marketing churned up, hasn't had a real excitement factor since the sugar-flavor explosion. Before that it was the "shapes" cycle. Because of the nature of the product, dry cereals demand bursts of novelty every so often—at least often enough to keep consumer interest from dropping to a dangerously low tedium level.

High income level favors football

With network tv stakes in sports over the $80 million mark, trade interest in audience composition and demographic data on sports viewing has been rising. "Sponsor Scope" has collected from CBS-TV research some statistics on this score that serve as a sort of guide to that trade interest. What is particularly notable about the CBS-TV information is the decided distinction between the baseball audience and the football audience in terms of both audience composition and income levels. The football viewers constitute a notably larger percentage of men and bigger income families. As an example of the composition and income of the baseball audience, let's take the CBS Game of the Week, as measured from April to September of last year. The composition averaged out: men, 49 percent; women, 30 percent; teenagers, 10 percent; children, 11 percent. Income levels: under $5000, 34 percent; $5000 to $7999, 43 percent; $8000 and over, 23 percent. When it comes to football, there's hardly any difference in audience composition or income level between the viewers of the NCAA and the NFL games. To document that point, following is a breakout of the two football series for the 1963 season:

AUDIENCE-INCOME	NCAA GAMES	NFL GAMES
Men	53%	54%
Women	25	24
Teenagers	11	11
Children	11	11
Under $5000	18	19
$5000-7999	45	46
$8000 & Over	37	35

Note: Audience composition data from Nielsen; income level figures from ARB.

'Musts' for today's test market

What are today's requisites for a package goods test market? From both the positive and negative viewpoint, the requirements pretty well sum up as: (1) it must be a geographical and economic center of distribution, (2) there's no infiltration of local media from surrounding areas (tv, radio and newspapers), (3) the market offers a good assortment of media, (4) the market constitutes a balanced economy, (5) the population is well-balanced in terms of a national pattern, ethnically. Chief among today's test markets: Indianapolis, Jacksonville, Sacramento, Columbus, Syracuse, Providence, Denver, Peoria, Fort Wayne. Some market men say that the old stand-by test market, Hartford, Conn., presents a problem because the tv coverage affects the Hartford-New Haven axis.

Time's test market plan tied to tv

Time magazine has linked the four Time-Life O&O tv stations to a bid for product test advertising. The markets concerned are Denver, Grand Rapids, Indianapolis and San Diego. The basic offer: any one or combination of the four markets at a rate of $400 per page. Where the

stations come into the proposition: they'll make every effort to "clear spot time for the participants" in the spot page deal. The plan, obviously, does not constitute a cross-media buy. Rather it looks as though management at Time-Life figures that some of the test market business brought in by the magazine could rub off on the O&O stations—like one media hand washing the other media hand.

No promises in summer replacements

Three summer replacements came within what you might call nodding reach of the peak ratings of the program series they replaced. The three were *On Broadway Tonight* (*Talent Scout* in a slightly different setting), *All-Time Specials* and batch of old pilots billed as *Summer Playhouse*. A "live" variety show (NBC-TV), with Rudy Vallee as emcee, hardly made a dent. There was a time when summer replacement time afforded an opportunity for program idea tryouts, but that apparently is as passe as a bona fide agency impressario. Following are how the summer replacements fared in ratings as compared to the shows they replaced, according to Nielsen reports:

REPLACEMENT	WINTER SHOW	1ST JULY	1ST MAR.	JULY % OF MAR.
High Adventure	Red Skelton	12.1	28.4	42.6
All-Time Specials	Garry Moore	16.3	16.6	98.2
On Broadway Tonight	Danny Kaye	19.3	25.1	76.9
Lucy-Desi Hour	Jackie Gleason	13.9	27.0	51.5
Vacation Playhouse	Lucy Show	17.5	31.1	56.3
Summer Playhouse	Phil Silvers	13.1	15.8	82.9
Suspense	Tell to Camera	6.7	10.5	63.8
Moment of Fear	You Don't Say	6.3	8.0	78.8
On Parade	Week Was	6.4	17.1	37.4

Larger audiences for fewer specials

Tv entertainment specials may have evolved for themselves a thimble ratio of program supply to a bowl of average audience. The mathematicians can work it out to the last decimal point, but here are the round figures. From January through June this year there were 60 percent fewer entertainment specials on the tv networks than during the like period of 1963 and the lesser number came out with a grand average rating 40 percent higher than the grand average rating for 1963's larger contingent. You can interpret in either one, or both, of two ways: (1) reduce the quantity and you've got more quality, (2) bigger audiences can be equated with less exposure of the irregular type of entertainment fare. Following is a Nielsen-based comparison of statistical data covering the first six months of each year:

YEAR	NO. SPECIALS	AVG. RATING	AVERAGE HOMES
1963	40	16.5%	8,220,000
1964	17	26.6	13,650,000

Note: The Motion Picture Academy Awards broadcast drew the top rating among specials for the six months, namely 37 percent, and Victor Borge, the lowest, 11.5 percent. The five Bob Hope events averaged out 24.3 percent.

Spot tv's solid base: new products

One of the great and dependable underpinnings of spot tv — and that goes for the secondary as well as primary markets — is the continuing surge of new product development among the packagers of grocery and toiletry items. In that twin field the word development is also synonomous with testing. And in what medium do the developers do the bulk of their market testing? Naturally, in spot tv, where you see the demonstration plus the package. The proliferation of new package products in test development as far as tv spot's concerned shows no signs of abating. The giant manufacturers keep their market testing surging upward with each succeeding year. According to a rough check made by "Sponsor Scope," following are the number of new products some of the package giants have out on tests: P&G, 13; General Foods, 15; Colgate, 6; Lever, 5; General Mills, 6; Bristol-Myers, 4.

Bonus plan's timing irks competitors

A radio station on the West Coast has introduced a bonus plan which has caused much dismay among its competitors. The station is offering 10 spots for every 10 spots paid for. The dismay derives less from the dimensions of the "free" gimmicks than from the fact that spot radio business in the market is moving along at a healthy click. In other words, it's the bad timing that's particularly obnoxious.

YEAR AFTER YEAR

A LEADER

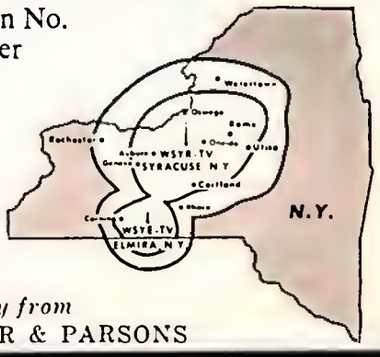
Hit Central New York's rich 24 counties with commercials delivered by WSYR-TV—*the leader in the market year after year.* It's *important* to use the leading station in a market that has:

- *Population of 2,508,700*
- *Buying Power—$5,434,133,000*
- *Total Homes—740,870*
- *TV Homes—689,800*
- *Retail Sales—$3,273,465,000*
- *Food Sales—$789,846,000*
- *Drug Sales—$94,327,000*

• *(Market Data Source—SRDS, Jan/64)*

WSYR-TV DOMINATES

. . . because of SEVEN YEARS of UNBROKEN LEADERSHIP in the market, in ARB REPORTS. *NUMBER ONE* in HOMES DELIVERED . . . *20 PERCENT over Station No. 2 . . . *65 PER CENT over Station No. 3.



*ARB for March, 1964, Sign-on to Sign-off, Monday thru Sunday.

Get the Full Story from
HARRINGTON, RIGHTER & PARSONS

WSYR • TV

Channel 3 • NBC Affiliate • *100 KW*

SYRACUSE, N. Y.

Plus WSYE-TV channel 18 ELMIRA, N.Y.

From rags to riches in thirty years

Radio was the stitch-in-time for this men's clothier during the depression '30s in the country's most competitive retail market. After three decades of sticking with radio, he's still unique, well stocked with dollars

THIRTY-ONE YEARS AGO, in a run-down slum neighborhood of New York, the owner of a clothing store that is now remembered as "a little bit of a hole-in-the-wall," ventured something under $400 for one week of advertising on radio.

He paid for that radio time with a dated check.

A total of $12,000,000 — all promply paid by the same man who now has a triple A-one credit rating — followed that first experiment into radio and built a dynamic men's

A long-play plaque for longest term client John V. B. Sullivan, vice president and general manager of WNEW New York, presents the station's first client in time and total dollars with a memento. Barney Pressman (right), president of Barney's, is a pioneer in broadcast advertising

From rags to riches . . .

Fred Pressman (left), executive vice president and advertising manager of Barney's with WNEW's Jack Sullivan (center), present station mike to Emil Mogul, chief of Mogul Williams & Saylor, who has been the clothing merchant's first and only advertising guide.

merchandising institution known to almost every New York area native with a conscious memory — as Barney's.

For thirty of those years Barney's has, with the exceptions of Christmas or other days on which the commercial sell was deleted, advertised every day of the week, 52 weeks a year, on one station in America's first metropolis.

The station is WNEW.

There was, however, regular use of other stations through the years and, currently, a growing use of more stations. And with this radio story there's quite a collection of sound broadcast advertising philosophies mixed with nostalgia in the 30-year non-stop relationship of Barney Pressman, WNEW and the client's agency chief, Emil Mogul of Mogul, Williams and Saylor.

"In the depression '30s," says Emil Mogul, "when three people got into the store at one time and one had to tie up a sales package, somebody had to move over. It was in a poor residential neighborhood. There was almost no traffic on the street, but the few second-hand merchants in the area pulled passers-by — the few there were — in off the sidewalk and tried to make customers of them."

The basic problem of getting customers into the store hasn't changed.

For the retailer with quality merchandise, attracting shoppers to an out-of-the-way neighborhood— while the number of successful suburban shopping centers flourish — has become an increasingly difficult problem.

The competing merchants of 30 years ago have disappeared from Barney's street. But Barney's growth to a sleek, modern "independent men's and boys' quality specialty store" — likely the largest of its kind in the world — is best marked by an annual gross estimated in excess of $10 million.

How, where and when Barney Pressman — in recent years with his son, Fred — performed this feat is a story that runs the Horatio Alger gamut from tatters to top hat and tails. Its flavor as a human story, its chronology as advertising history, was detailed for SPONSOR by Emil Mogul as he reminisced about his three-decade association with Barney Pressman.

"During the depression, in January, 1932," he began, "I started to learn the ad business as a time salesman for WAAT (which is no longer in existence — at least under those call letters). I wasn't doing too well, with quite a few mouths to feed, and so I worked for Barney's as a salesman in my spare time — on Saturdays, Sundays and nights. When I began doing some business with radio clients I was able to show Barney the results

they were getting. I kept telling him about the glories of radio. But it took about a year-and-a-half of constant talk to this man. Finally, I caught him at the right moment — when he was complaining about poor position and reproduction of his ads. He had just gotten rid of the newspaper salesman and was in a bad mood. I said, 'You're complaining but you're still spending your money. What have you got to lose? Let's try radio!' Well, he finally agreed and asked what I would suggest."

The advertising chief, who was by then also associated with a number of fellows doing a little "free-lance" work on other stations, huddled with them and returned with a recommendation for the use of five local stations with a schedule of about 40 to 50 spots per station for a budget of approximately $400 per week. (The stations, now either out of existence or with changed call letters, were: WAAT, WAAM, WODA, WPCA and WFAB).

Barney agreed to the plan and after one week on the air the time salesmen went to collect for the advertising.

"I'll give you a dated check," Barney Pressman said.

"We're proud that Barney has the highest credit rating possible for a business to attain," Mr. Mogul says, "but in those depression days good credit was a very rare thing — and like almost everyone else at that time, Barney just wasn't rare."

The check was post-dated for one week. After a few weeks of accepting post-dated checks with Barney constantly complaining about not being able to tell if he was getting any results, Mogul's group worried that they might get stuck with some of the bills and they asked for the broadcast money in advance.

"No, I won't do that," Barney told them, "but I'll give you notes."

"So we took notes," Emil Mogul recalls.

After a little while Barney confronted Emil Mogul and asked, "Who the hell listens to these little stations? How do I know *anyone* is listening? Find some test. I don't care if anybody comes in. I just want to know if there are any listeners. If there are listeners, sooner or later I'll get the customers."

So the time-touting salesman devised a promotion: a write-in for a deck of playing cards. They were gold-edged linen cards made to order at 65 cents a deck with Barney's full ad on the back of each card.

"Believe me," says Emil Mogul, "anyone playing with those cards had 52 reminders every time that they were dealt. And at a retail value of $1.25, those cards must have lasted a long time. It was really a fine card and we ordered a thousand decks — $650 was a large investment for the client at the time — but we had to pull the announcements off all of the stations after only three days because we had already gotten 8800 replies."

Barney's unanticipated cost came to over $6000, but he was thrilled with the idea of such a large audience.

"Don't worry," he told his admen, "now we stick with it."

About that time, as Mr. Mogul whimsically recalls, there was a little band in the Roscommon Ballroom in Harlem that proposed a trade deal for being put on the air with a program of jigs and reels. In return they would plug what was then "Barney's Clothing Store," and the deal was made — the air-time cost for Barney was $100 for five half-hours. And what may have been radio's first approach to a particular ethnic group in a substantial way began to bring in business from the first generation Irish who lived in and around New York City in great numbers in those days.

Shortly thereafter, two of the stations being used were consolidated and became WNEW.

"We were charter clients of the station," says Emil Mogul, "with Barney's as well as other accounts. We worked out a beautiful deal for a lot of spots and a half-hour every night — 7 to 7:30 — and an hour on Sunday night. We paid $50 for the half-hours and $100

Mogul: "I told Barney the glories of radio."

". . . What do you have to lose?"

". . . He agreed, and asked what I'd suggest."

From rags to riches . . .

for Sunday. They had a wonderful 12-piece house band — everything was live in those days — because the unions said you had to have one (before record shows were born), and the station threw in the house band for free."

From then on, with great tenor voices reminiscent of John McCormack's singing with the house band and alternating with the Roscommon jigs and reels, business began to grow and Barney Pressman began to import favorite Irish fabrics. His audience proved to be large and loyal.

In those very early days, just after WNEW was established, the station hired an announcer who had come in from the west. His name was Martin Block.

"We liked his voice," Emil Mogul remembered. "We made a deal to use him as our announcer on WNEW and we paid him off in clothes because Barney was short on money. I don't think Martin had any money then either and he may have been glad to get the clothes. Then he came up with the format for Make Believe Ballroom — which the station put on the air each day from 10 to 11:30 in the morning and from 5:30 to 7 in the evening. We were the first client to buy a 15-minute strip across the board and pay Block $50 a week for doing our commercials. For that $50 a week more, Martin Block did a helluva job. He was a persuasive salesman whose outstanding program was a prototype copied throughout the country — and it opened the door to the disk jockey era."

Things continued to happen in fairly rapid succession, Emil Mogul recalls, and they kept pushing Barney's radio advertising story upward in prestige and results.

The trial of Bruno Richard Hauptmann for the Lindbergh baby kidnapping was under way in Flemington, New Jersey. WNEW's reporters — from a high and hidden vantage point because they couldn't get into the courtroom— "heard every damn thing that was going on and were first on the air with it, producing almost a continuing playback of everything that was going on in the courtroom.

And not only did they garner a huge audience," Mr. Mogul recalls, "but, as a matter of fact, the newspapers were quoting what WNEW was reporting on the trial."

Every time there was a break for a commercial announcement, Barney's was there with a spot, and the constant comment Mr. Mogul reports was, "It looks like Barney's is sponsoring the Hauptmann trial."

Jimmy Rich, WNEW's program director at the time, stopped Emil Mogul one day and said, "Gee, there's a girl who just came up from the South who I think is going to be a hit. We're putting her on with the house orchestra for a half-hour a day. How'd you like to sponsor her?"

"What'll it cost?" Mogul asked, "and who's the girl?"

"Buy a 15-minute strip and pay $25 extra for the girl," Rich answered. "You've never heard of her."

But, as Mr. Mogul remembers it, "That was the way Dinah Shore was launched on WNEW with Barney's as her first sponsor."

One copy phrase in Barney's air advertising principally responsible for the memorability of his campaigns was born in the halls of WNEW. Its creation is another piece of nostalgia for Emil Mogul.

The station had been established for some months, and Bernice Judas was then station manager. In a meeting with Barney Pressman and Emil Mogul one day she informed them that Milton Biow (co-owner of the station with Arde Bulova and well established in his own agency by then) was in her office. "How would you like to meet Mr. Biow?" she asked.

"Of course I'd like to meet him," Pressman said.

"They brought Milton Biow into the office where we were," as Mr Mogul recalls it, "and Barney immediately started to sell him a suit of clothes. That's the way he was, and he'll never change. But in his inimitable way, Barney was after something else."

"Mr. Biow," the clothier said "you're supposed to run a pretty smart, successful advertising agency. Can't you come up with an idea for us? One that'll help us?"

View from the competition's perspective. The city-block-long stretch of Barney's is as much a New York landmark as is the advertiser's air slogan. When advertising first started on radio, store took up little more space than just one of the window frames shown in recent photo above.

"Well," said Milton Biow nicely, "you *have* an advertising agency. That's what they're getting paid for."

"That's all right," Pressman said jolingly, "now that we're old iends, it won't make any differnce." And he continued to joke bout it for some minutes and nally Mr. Biow said, "Well, we're oing very well with the Phillip lorris slogan, 'Call for Phillip lorris.'"

"Yeh," someone else suddenly claimed, "and one of the oil mpanies has a program on the air with a signature of 'Calling all cars'."

"That's right," added Biow; "why don't you have a little tag line 'Calling all men'?"

"That's not a bad idea," said Barney Pressman.

And in that little conversation, "Calling all men to Barney's" — which ultimately became perhaps the most successful and best known radio theme in the New York area — was born. Emil Mogul stylized the slogan. He pushed it through an echo chamber and dictated the emphasis and cadence and ended up with a household byword. That it contributed to the identification of the store is implicit in Mogul's simple tag: "It brought in a lot of customers."

"We were also first, Barney and ourselves, with things that weren't so good," Mogul adds. "We pio-

- Mogul stylized the slogan for Barney's.
- "It brought in a lot of customers."
- "We were also first with things that weren't so good."

From rags to riches . . .

"Spend a little extra money? How much?"

neered the raucous, hit-'em-on-the-head, irritation type of commercial. It was by then our philosophy to buy a station in its totality, not just a few spots as the vogue is today. We never heard of 'flights' or 'traffic time' in those days. Even as expressions, they didn't exist. We never went on a station without buying 60 and perhaps 70 or more spots a week."

Not a little wistfully, Emil Mogul also recalls that radio costs were somewhere lower than the current floor for time.

"There were off-seasons," he recalls, "when the stations were hard pressed for business with a lot of open time. They would come to us and say, 'Look. We've got a lot of open time here. Can you spend a little extra money?' And Barney would simply say, 'How much?'

"I remember one instance," Emil Mogul confides, "when a prominent station — today a very prominent station — sold us 200 spots a week at $1 each. That station now charges about $150 per spot."

In spite of the Mogul touch on the "Calling all men" theme — straight and with musical variations of all sorts — Barney would always go back to the echo chamber.

"He was in love with it," Emil Mogul remembers. "He never wanted to change it. The only time it was off the air was when the War Department requested that we take it off, in December of 1941, because of the emotional climate of the time and people's war nerves."

Between agency and client the mutual affection and praise for WNEW runs high. The nostalgia, deep. And the memorable promotions in which they cooperate are savoured, like penny candies by kids.

"After we were on the air for a while with that Irish program," Emil Mogul mused. "the fellows who ran the ballroom up in Harlem decided to become high class and moved to 59th Street and Madison Avenue. (They're no longer together.) This was a major move for them, with all of the Irish up in Harlem at that time but with more moving into the 59th Street area and in Queens. So, they moved and we helped promote the new opening with a bang. We announced over WNEW that anyone who would write into Barney's would be our free guest for all the sandwiches he could eat and all the beer he could drink. We expected to prepare for about a thousand people but after three or four announcements we had 15,000 requests for admission to the ballroom. I think 14,999 people showed up for the event. There was never anything like it. The police were called out to keep the crowds moving. Nobody danced that night; there wasn't room. All of us, my staff and Barney's, spent the night scurrying to every restaurant in the area buying sandwiches and beer in bottles and cans. All the money we had in our pockets — all the money our friends had — we spent on the food and beer we kept lugging into the ballroom. I'll never forget it."

Nor were the playing card promotion and the ballroom exploitation the only magnanimous blunders that paid off in crowds, kudos and customers. During a mid-summer holiday weekend, Barney's chartered a boat that could accommodate 2000 people to go down the Hudson River to Steeplechase Park in Coney Island. Again it was a write-in for free boat trip, free drinks, free food and free rides at Coney Island.

"We announced that the first 3000 to write in would get the tickets and all 3000 were there when it happened. Barney and I finally managed to get on the boat — though for a while it looked like we couldn't — and we never saw so much sweating humanity in one place."

Expensive as these promotions turned out to be, they did not alter Barney's advertising budget. The climb of his business going as wel as it was, Barney by this time hac a promotional budget.

In the years following the war Fred Pressman, Barney's son, whc was in his early 20s with a col lege education and two years o armed service behind him, cam into the business. As Mr. Mogu tells it, this was the opening wedg of another change in the histor of Barney's.

"I'd say that Fred wasn't ver happy with the kind of advertis ing we were doing," Mogul say pensively, "or the image the stor had. I guess his ego was a littl bit involved. But, while Barne was still the boss of the great bus ness he had built, and even thoug he was reluctant to change, change did come. Fred's good ir stincts were followed because thei were sound business reasons fc change. At least one major discou operation began to copy Barney technique. Between Fred and m self, it took three years of pe suasion to start the image chan for the store. The neighborhoc had been undergoing a change f the better, and the store was r modeled and redecorated with small fortune going into such det as window merchandising trim The end result was a Fifth or Mic igan Avenue look, with mercha dise to match, and a large proble — a problem of changing the ir age of Barney's from the one had in a 'shlock' neighborhoc with a broad appeal to the mass to one that would appeal with quality look to the middle incor groups and higher.

"How were we to go about Could radio do it?"

In recounting Barney's transition to a high quality image, Mr. Mogul becomes animated.

"First we added stations. We moved away from just rock and roll, which had become very popular. (We still keep some of it, though). We bought schedules on WQXR, WPAT, WCBS and WNBC. We changed our advertising philosophy. No more raucous, screaming sell. We changed. We went the opposite way. 'Calling all men' was done with beautiful production. With a big orchestra. We hired the best talent and gave it the Flo Zigfield treatment. It was lush. Really lush. And the copy just *flowed* from it. Our instructions to announcers didn't permit them to speak one decible louder than the standard of the program on which the announcement was being made. No oversell. We wanted warmth, genuine feeling and undersell. It worked. WNEW had moved into a middle-of-the-road music policy and it was right in keeping with our philosophy. And Barney's was probably one of the few advertisers who didn't desert radio when television started to boom. Nor did we permit any of our other advertisers to desert. Barney's was also on tv from 1948 to 1958. In 1948 we produced six live action and stop motion tv commercials for $6500. By today's standards they would be amateurish. But CBS thought so much of them they show-cased them all over the country. And for the first 26 years that Barney's was our client, the budget was 100 percent in broadcast media. Business has kept going up steadily every year. Five years ago we decided to add some frosting on the cake. We started some large space ads in newspapers, with no sell. Just image building. And the store keeps growing."

And Barney's *has* kept growing. A visit to the store discloses that there is almost not enough physical capacity to handle the customers who come in. Those who do come in must take a numbered ticket and wait bakery or grocery store style to be called in sequence — while some 75 salesmen try to handle the flow of buyers. The store, which is a full block long on two floors, is shy of needed space but this is being remedied. The tailor shop is in a building around the corner from the store and space is being added there. The warehouse and office are across the street. The store space is expected to be doubled by expanding to upper floors in its present building. In fact, Barney's is mushrooming into adjacent buildings and across the street until, it is expected, it will have a "surrounding" effect on the neighborhood.

Customers come from all walks of life and from every ethnic group. After realizing the effectiveness of their advertising to the

New York's longest run

In a hectic era when sponsors have been known to switch their support of programs and stations because of one mere rating point, there's one advertiser-station relationship that's remarkable: Working together uninterruptedly for more than 30 years have been Barney's Clothes, Inc. and radio station WNEW New York.

During that time (which translates into more than 1560 consecutive weeks), Barney's has advertised literally every day that the station has accepted advertising — i.e., every day but Christmas, national days of mourning and the like. And now, if all the spots Barney's has used were played end to end for 24 hours a day, it'd require a full month to go through them. These commercials have carried Barney's sales message to approximately 17 to 20 million different people, both residents of Metropolitan New York and city visitors.

Most important, of course, is that such consistent and loyal use of radio and station has paid off handsomely for the client. In its past three decades, Barney's has increased its sales volume more than fifty fold. Now it does more business in one week than, in 1934, it was able to do in a full year!

WNEW's general manager John V. B. Sullivan says that Barney's radio technique is exemplary as "the right use of the right medium at the right time — which is all the time." With Barney's providing the clothing and WNEW providing the customers, Sullivan continues, "apparently we've both done our jobs."

To commemorate its 40th anniversary recently, Barney's stepped up its usual weekly radio schedule so that it was a barrage of several hundred spots a week. Agency: Mogul, Williams & Saylor, under the aegis of Barney's long-time advertising adviser and one-time employee, Emil Mogul. Stations used: WABC, WCBS, WHN, WMCA, WQXR, all New York; WVNJ Newark, N.J.; WPAT Paterson, N.J. — and, of course, Metromedia's flagship station, WNEW New York.

From rags to riches . . .

Irish, Barney's had announcements on almost every foreign language program that ever existed in the metropolitan area. Negroes, Italians, Greeks, Russians, Germans, Ukranians and all other groups being reached by ethnic programing were on Barney's advertising beam and frequency.

In the mid-'30s, Emil Mogul put a now famous sportscasting name on the air for Barney's with a man-in-the-street program. The personality: Bill Stern. Barney's also pioneered in the quiz-audience-participation program field with a half-hour, six-a-week strip.

"We've been successful as an agency with many clients in radio," Emil Mogul states flatly, "because we use it differently from

'I've never had a flop in radio!'

MW&S's Emil Mogul

■ Emil Mogul, chairman of the board and chief executive officer of Mogul Williams & Saylor, Inc., has a radio-advertising philosophy which is a lamination of more than thirty years of experience as a specialist in buying the medium for clients. There are those, he believes, who share that philosophy for product as well as retail advertising, but, he says, "There aren't enough of 'em!"

The advertising leader, whose experience began with the selling of time for a New Jersey radio station in early 1932, formed his own agency in 1934 and was a partner in the formation of the Austin Spector Company in 1937. When he left the latter in 1940 to set up his own shop, the Emil Mogul Company, his staff of four included his wife, Helene, and they had just three accounts, whose first year billings aggregated less than $200,000. Two of the accounts are still with the agency that became Mogul Williams & Saylor through merger with a smaller agency in 1959.

As of June, 1964, MW&S was billing $19 million annually and had a staff of 180. These totals include the results of affiliation with a West Coast agency, Davis, Johnson, Mogul & Colombatto. In Great Britain, MW&S is affiliated with Dudley, Turner & Vincent Ltd., London.

Emil Mogul sees major deficiencies in the following areas of use of radio by advertisers and their agencies: (1) buying and getting the most out of the medium; (2) determining the kind of message to put across.

Taking department store advertising as an example, he says that only those stores with someone on their staffs experienced in what-to-buy, when-to-buy and what-to-say, can be at least moderately successful.

"And this applies to the biggest of them," he adds. "That's why some of the big stores now using radio (many of them trying it out through the efforts of RAB with reported success) are employing advertising agencies with the required savvy."

"Writing a newspaper ad for a department store is child's play," Mogul says earnestly. "The merchandising man or buyer comes in and says, 'Here's the product,' and gives a few facts. Then the job goes generally to an inexpensive copywriter who hammers out a few words about the color, model and size (if it's a refrigerator) and then — as often as not — the newspaper sets the ad. And most often they haven't spent any money for good typography, and the layout is as inexpensive as it is unimaginative. That's why most department store advertising is dull.

"Of course," the agency innovator adds, "there are some department store exceptions to this kind of newspaper advertising, but they are successful mainly because they are selling a piece of price-claim merchandise requiring very few facts about the merchandise. When you go into radio, you've got to sell differently. Radio can sell as well or better than newspapers — we've proved it time and time again. Every time we have a special promotion on radio for a client — no matter who he is — we prove even in off season, that the right message put across with the right saturation delivers results."

That's the basis on which the MW&S chief reduces radio buying to the simplest components of:

(a) Saturation — buy the station as "total" radio.

(b) Content — know what you're doing with your commercial message. Be sure that the commercial whether in words, song, chant or humor, delivers an understandable meaning.

For examples of radio campaigns that prove the importance of message treatment, Emil Mogul say

a lot of other agencies. We believe in buying a station in its totality and sticking with it. We don't believe in flights except on those rare occasions when we just can't help ourselves.

"Barney's is probably the only client in the United States who not only has firm, non-cancellable one-year contracts, but two-year contracts as well. He would take three year contracts if the station would let us have them. This is something otherwise unheard of in this business. We've never cancelled out on a program."

"But this," Emil Mogul concludes, "is a two way street. And WNEW is to be commended for this. We do business with an awful lot of stations in the United States, and by extolling the virtues of one — putting it on a pedestal I don't mean to downgrade any other station, nor any other media. We use them all, and very successfully. But WNEW is in a class by itself; it occupies a special niche. Their standards and their ethics, everything about them — most of all Jack Sullivan, the station manager — makes it just a plain pleasure to do business with them." ◆

The agencyman who molded Barney's account into an advertising classic expounds on his timebuying philosophy and other radio successes

"When we got the Manischewitz wine account some years ago, they'd been in and out of several agencies. They were mostly print advertisers. They'd been in radio as well as television for a bit but were floundering all over the lot, with the result that their advertising was unsuccessful. They were certainly making no mark for themselves in the marketplace. Their problem was serious. They had a product catering to a particular ethnic group — though they discovered that they were doing some business in the Negro market because a high percentage of Negroes favored a sweet wine — but wanted to sell across the nation to the white Gentile market as well. They did not want to sell only to one minority around the time of the Jewish holidays and to that segment of the Negro market with a sweet tooth."

Examination of the product, problem and research led to a proposal that the wine company put all its budget into air media—a substantial amount into television, but most into radio. Then the agency went to the stations they preferred and said, "No up and down cycles according to the season. No two-week, four-week, six or eight-week contracts. We want fifty-two weeks. We want the totality of radio. We want to saturate."

Then, with Emil Mogul's personal guidance, MW&S took a kosher wine with a difficult name that few beyond loyal consumers could pronounce—and even fewer could remember—and made a virtue of both facts in an unusual message, coupled with a clever twenty-second jingle. Using the saturation technique, the agency pounded away and merchandised it. The result was a spectacular success story within three months. Sales took off like a Roman candle with almost everybody aware of—if not actually whistling or singing—"Man oh Manischewitz, what a wine!"

Emil Mogul stresses that credit for the success goes largely to radio's ability to deliver the audience and, in so doing, the agencyman bypasses taking a bow for his own key role in the wine advertiser's creative campaign and buying strategy. Wine advertisers, until the Mogul treatment for Manischewitz, had used radio only sporadically. All of them were in-and-outers. Immediately after the Manischewitz success, says Emil Mogul, they "all started to flock back into the medium, which—with every major wine advertiser suddenly back in radio—had a heyday that lasted a couple of years."

Each of the colorful successes by MW&S on behalf of clients in radio has actually meant millions in business to radio because of "me-too" and "copy-cat" advertising that has followed their pattern over the years.

"We've done it with Ronzoni macaroni," Mogul tallies as part of a long rundown. "Even now, they're the only spaghetti company on the air 52 weeks a year. We did it for Rayco—a manufacturer distributing through its own or franchised stores, whose campaigns were strictly in print advertising—by switching 90 percent of the budget to air media and again almost totally into radio.

"Take one of the most cut-throat competitive businesses around," Mogul continues, "car-rentals. We'd gotten the Econo-car account. It had been floundering all over the ad-media spectrum and landed close to the bottom of the pile in competitive ranking. Today, it's fourth. I had gone to the client to press one important point, and that was that all his competitors were using newspapers. They were spending big money. They were—and still are—all in the same section of the newspapers. It's just too difficult for one to stand out. I proposed putting the bulk of his money into radio, but I had to get forty dealers to go along with the plan. And I did. After three weeks on the air we spot-checked these dealers. Their sales were up dramatically. And they all sang the same song: 'Radio . . . Radio . . . Radio.' When they had been on the air just two months, they found that 'me-tooism' was in operation and practically every other car-rental outfit was also on the air, and we began to have an acute problem with product protection."

To create these and other successes for a long list of clients, MW&S invests at least half of its $19 million in billings in air media and the same percentage division between television and radio.

"And," concludes Mogul, "we've never had a flop in radio." ◆

'SOAPS' versus complete

■ Give your daytime audience a "continued" story line and chances are very good that close to 40 percent of all viewing families will stay with you all five days of the week.

A recent ARB analysis of six women's serials indicates a very consistent pattern of complete "five-day viewership" to each of the programs studied. For example, of those families viewing any of the six programs at least once during the survey week, between 37 percent and 39.7 percent of them viewed the same programs across-the-board—Monday through Friday.

To further illustrate, 39.7 percent of all the families who viewed *Love of Life* on at least one occasion actually viewed the program all five days. Almost identical was *The Edge of Night* where 39.6 percent of all families viewing the show viewed during the entire week. Following closely were *As The World Turns* and *Guiding Light,* both showing a five-day viewership of 38.2 percent. And finally, the *Secret Storm* audience stayed throughout the week in 37 percent of the cases.

To the sponsor interested in "hammering a message home," then, women's serials seem like a logical answer.

Other strip programs of a "non-continued" nature, however, show a somewhat different story. Three game panels and three comedy dramas were also studied with the "soaps" to determine differences in viewing patterns . . . and some very striking ones were found to exist.

The accompanying table shows, at least for those game panels tabulated, that all had a higher percentage of five-day viewership than did the comedy dramas studied. It should be pointed out that there is a certain element of continuity within the game panels from day to day . . . at least some of them . . . in that winners from one day are often brought back to "defend their titles" the next. It would seem, then, that this element might prompt people to "watch again tomorrow" to see what the outcome will be.

However, based on the results of this study, at least, people apparently are not impelled to view game panels each and every day to the same degree as serials where day-to-day continuity is stronger.

The game panel receiving the highest amount of five-day viewership was *The Price Is Right,* in which case 25 percent of all families viewing the program reported watching the daytime version five days of the week, Monday through Friday. Next in line was *Say When,* which had a five-day viewership of 23.5 percent. Close behind was *Password,* again the daytime version, which showed that 22.7 percent of the viewing families saturated the complete five-day telecast schedule.

Dramatically lower than either of the above two program types were the three comedy dramas studied. Top program of the trio was *Pete and Gladys,* where 11.3 percent of all diary-keepers who said they viewed the program at least once during the measured week actually viewed it all five days. Next was *I Love Lucy* where the figure dropped to 9.7 percent. And at the bottom was *The Real McCoys,* in which case only 6.1 percent of the sample reported a five-day viewership of the program.

One of the reasons for the lower five-day viewership of comedy drama may be that in all cases studied, each was a repeat of a previously scheduled nighttime show.

Whether or not this was the primary reason, the fact still remains that there is a very dramatic difference between this type program and the other two program types examined. Most dramatic are the viewing pattern differences between comedy dramas and women's serials.

To illustrate these differences another way, let's look at the programs in terms of one or two-day viewership. For instance, of those families viewing *The Real McCoys* during the survey week, 70.9 percent said they had watched the program only one or two days of that week. Similarly, *Pete and Gladys* showed 64.9 percent of the families falling within the one- to two-day category, while *I Love Lucy* followed closely with 63 percent of the families reporting one- to two-day viewership.

At the extreme were the serials, the most extreme one being *The Secret Storm,* where only 19.5 percent of the families viewing the program made entries on either one or two of the telecast days. Following closely in the one- to two-day category were: *As The World Turns* — 20.2 percent; *Edge of Night* — 22.6 percent; *Love of Life* — 25.5 percent and *Guiding Light* — 3 percent.

SPONSOR's contributing editor, Dr. John Thayer, finds the ladies' serial best for daytime tv saturation selling, comedy drama tops in pitching to and for unduplicated audiences, game panels also effective

episode strips

Between these two extremes, but still relatively strong in one- to two-day viewership, were game panels . . . with the possible exception of *Password*. In ascending order, the three panel shows stacked up like this: *Password* — 38.7 percent; *The Price Is Right* — 52.8 percent; *Say When* — 53.1 percent.

Depending upon the strategy of the individual advertiser, any one of these three types of programs can and is doing an effective selling job. It would appear, however, that for the sponsor interested in a high degree of saturation of the same families throughout the broadcast week, women's serials are by far the best answer.

Assuming that the over-all gross audience is the same, on the other hand, the advertiser interested in reaching the greatest number of *different* people throughout the broadcast week would probably do better in the area of comedy drama.◆

FAMILY VIEWERSHIP TO STRIP PROGRAMING*

(by three program types)

PROGRAM TYPE AND NAME	VIEWED ALL 5 DAYS	VIEWED 3 OR 4 DAYS ONLY	VIEWED 1 OR 2 DAYS ONLY
Women's Serials			
Love of Life	39.7	34.8	25.5
Edge of Night	39.6	37.8	22.6
As The World Turns	38.2	41.6	20.2
Guiding Light	38.2	30.8	31.0
Secret Storm	37.0	43.5	19.5
Game Panel			
Price Is Right	25.0	22.2	52.8
Say When	23.5	23.4	53.1
Password	22.7	38.6	38.7
Comedy Drama			
Pete and Gladys	11.3	23.8	64.9
I Love Lucy	9.7	27.3	63.0
Real McCoys	6.1	23.0	70.9

* Estimates in this chart are based on a tabulation of 400 diaries selected at random from the ARB-TV national sample for the week of February 8 to 14, 1964.

One-hour storyboard saves time and dollars

The package is fastened to the board as one of two basic setups. . .

. . . addition of a figure and slogan takes only a few minutes. . .

. . . two chalk marks cross out the wrench; no other art is needed.

■ Wolf, Krauter & Eicoff, Inc. of Chicago is using a new method of preparing storyboards that can cut time and costs 50 percent or more! Once the basic idea of the commercial is established, the storyboard can be completed in less than an hour.

Called "The Panoramic Design Technique" or PDT, the idea was first used and developed by Technical Automation Business Engineers, and was only recently adapted for tv storyboards by the agency.

The PDT method consists of substituting a specially designed and accurately scaled blackboard, a Polaroid camera and a minimum amount of specialized training for the old conventional storyboard and large staff of artists, according to L. Martin Krautter, president of Wolf, Krautter & Eicoff. The method not only saves the agency and client time and money, he claims, but also results in better visualization of the commercial.

The system integrates ideas by enabling copy, art, merchandising and contact personnel to "brainstorm" at the blackboard and develop the kind of teamwork that adds a lot to creating a successful selling campaign, Krautter says.

The system can be used not only in the original creation of ideas, but also in the visual rendering of storyboards. Packages need not be drawn, for example, but can be fastened to the blackboard, then photographed with the Polaroid camera.

The same package can be moved from photo to photo—and put into any desired position. Supers can be lettered in with chalk and erased between takes without disturbing the rest of the frame. Framing can be changed by merely erasing the frame lines and redrawing them as desired. Wipes and dissolves can be accomplished with a damp sponge. Live action can be suggested merely by photographing an agency staff member against the board. Zoom sequences can be accomplished by moving the camera in closer and closer. Animation can be indicated by erasing and redrawing feet, hands or lips prior to reshooting.

Most important, each frame doesn't have to be completely redrawn for every minor change. Krautter points out that large accounts often "ride out the same campaign," simply making a word change here and there, or maybe a slight change in character movement. In such a case, the agency would save considerable time in the copy and art department by using the PDT system to depict the few variations, he says. On storyboards with a lot of supers on the same background, work time might be cut as much as 75 percent.

The series of photographs re

The second basic frame. The package is positioned over a clogged drain. . .

. . . to show pouring is completed, the pouring lines are erased. . .

. . . simple erasure is used also to show th obstruction removed.

Joint effort of young Chicago agency and electronics firm produces blackboard-and-camera technique

L. Martin Krautter, president of Wolf, Krautter & Eicoff, Inc., makes a point to staff members about the Panoramic Design Technique adapted for planning the tv storyboards

esenting different "frames" makes up the completed storyboard. The photos, mounted as Polaroid prints or slides, are then shown for client approval.

"You hardly need any art directors when it comes to actual drawings," comments Krautter. "But, of course, they are still necessary for *creating* ideas. Why, we can even do storyboards in color, with no effort from the artist. Polaroid cameras take color shots nowadays."

With such a fast technique, Krautter says, the agency can discuss an idea with a client and have storyboard ready the same day. He indicates that PDT would also save some, though less, time in creating print advertisements.) The real savings comes with the easier repetition of the same frame with minor changes, so frequent in tv commercials.

The panoramic technique first originated with Technical Automated Business Engineers, one of the agency's clients. T.A.B. has been perfecting it for five years for use in engineering architecture, product development, clothing design and the like.

Previously, the engineering firm had a lot of people at the drafting boards. When a blueprint had to be changed—if only for a valve—the draftsmen had to start all over again from scratch. It was finally decided to work on blackboards (actually green boards), drawing with chalk so that changes could be made simply by erasing. When the blackboard was photographed, the result was similar to a blueprint. The idea took a long time to develop because of problems with color.

"With T.A.B. as a client, we were of course aware of experiments with the panoramic method," says Krautter. "Since we have always faced similar problems with storyboards, we asked if we couldn't adapt the technique for our use."

Any agency—large or small—can benefit by using the panoramic storyboard method, Krautter believes. And it certainly cannot be patented. "Actually," he explains, "we'd *like* to tell other agencies about it, but you can't call up a large agency and say, 'Why don't you do things the way we do?' "

T.A.B., however, has established a seminar course to familiarize agencies, or groups outside the ad industry, with the panoramic technique. The seminars are open to any group interested in adapting the technique to its own particular needs; a one-day training session is held for supervisory personnel and further instruction is offered for staff artists. Although T.A.B. has conducted the seminar for only one agency—Wolf, Krautter & Eicoff it is willing to accommodate others.

Wolf, Krautter & Eicoff was formed in March, and some 60 percent of its billings are in television. Among the clients for whom the new storyboard technique is used: Top Flite Models (model air planes) and Grant Co. (housewares). "As a new agency, we have to come up with new ideas," says Krautter. "The PDT method is a big help in handling tv for our clients intelligently and economically."◆

e package is re-positioned on a lettered arantee panel . . .

. . and is again re-positioned on a lettered price panel. . .

an actual photo shows live action, no figure art is needed

$1 gets him $150

Minneapolis Pontiac dealer sells 1001 cars in 77 days, using radio as major medium in sales attack

WCCO emcee Merriman ar Hansord president Luther shake on sale's success in front of giant thermometer that showed day-to-day results.

■ Thirteen car sales a day!

That's a terrific pace, especially for big, beautiful—but expensive—automobiles. Even so, the Hansord Pontiac Co. of Minneapolis managed it, thanks largely to a heavy saturation campaign on radio. The special promotion lasted 77 consecutive work days and resulted in a total of 1001 sales, a record for the company.

As far as that goes, it's a record any car dealer might envy.

Little wonder that Hansord, although located in the nation's 13th largest market, ranks among the top 10 Pontiac dealers in the country.

With an estimated $20,000 to spend on commissionable advertising for its monumental sale, Hansord plunked 85 percent of the fat right into radio's fire. The flare-up resulted in sales of "at least $3 million," which means the dealer reaped some $150 for every $1 spent on advertising. "A pretty fair ratio," a spokesman summarizes.

The campaign was anything but a gamble, however, for Hansord (and its agency) knew what they were doing from the start.

First, Hansord over the years has built a thriving business with the momentum that's a necessary base for any spectacular promotion. In short, it has the set-up for big things. Its physical facilities, for example (two enormous showrooms in downtown Minneapolis, a three-story service center and a modern body shop), reputedly make it Pontiac's largest one-dealer operation. And every year since 1954 except one (1957), Hansord has topped all Pontiac dealers in terms of service department grosses.

Further, Hansord has taken the care to build a sound reputation for reliability. In effect, people in radio station WCCO's 124-county coverage area knew they could take the dealer's word, whether on the sales floor or on the radio.

Point three: The big sale success also climaxes more than two years of 52-weeks-a-year advertising on WCCO. Although the dealer had earlier been an occasional user of radio, it never gave the medium a big whirl until the spring and summer of 1962, when a 16-week newspaper strike all but paralyzed Minneapolis print advertising. Th "temporary" change from news paper to radio produced such in pressive results that radio is no Hansord's basic medium.

Add to that the on-air suppo of a top broadcasting persona ity, Randy Merriman. Merrima gained nationwide fame when h emceed CBS-TV's daytimer, *Th Big Payoff,* for the six years fro 1951 to 1957. He resigned December, 1957, with two years go on his contract, however, order to escape the pressures of nc work tv and "do some of the thin I've always wanted to but nev had time to do." Since Minne polis was his home town, joinii WCCO seemed natural.

Merriman plays a "dominan role in all Hansord radio advert ing, voicing all the one-minute spc as well as delivering live comme cials on the two programs he re ularly emcees.

"Randy does an excellent job projecting our image," says Ru Luther, president of Hansord. "I talks the way we would like to we were actually on the air doi the selling."

Gene LaVaque, vice president of Stevenson and Associates, Inc., Hansord's agency, says all commercials for his client are produced meticulously to convey the concept of quality. "Our objective is to divorce them from so many typical car-dealer commercials — the shouters and screamers," he explains. "We want to sell and motivate with something that's easier on the listener. Randy uses our approach — and gives it strong believability."

Hansord's basic media strategy is to reach as many different prospects as possible in the most efficient way and in the proper setting. Says the agency's chief executive, "We've had our advertising played back to us so many times in so many different ways that there's no question in our minds about medium — or station."

And that isn't the end of the carefully thought out ad strategy. Another special device was to involve members of the Hansord sales force in radio commercials personally. That was done nightly by Merriman on his *Honest to Goodness* show, a telephone quiz. The commercial each night was a live phone call to a Hansord salesman (a different one each night), who was thus given a chance to report on his activities of the day.

Simple as it sounds, the gimmick paid off in several important ways: (1) It gave prospective customers a chance to "meet" salesmen before they met face-to-face. This early breaking-the-ice helped clear the way for making a sale by eliminating early tentativeness between salesman and customer. (2) It gave salesmen increased incentives, not only because they knew they'd be reporting their sales publicly on the air, but also because they were, however briefly, radio personalities." They actually received congratulatory mail and phone calls from customers and friends. (3) By being cited by name and allowed to speak out on their own behalf, they gained stature which, of course, helped make the customers feel more important.

It also gave the public an insight into the difficulties of the sales goal. When a couple from North Dakota came into the showroom, the husband asked his wife if they should buy the car they were considering.

Five men who collectively turned the key to success during Hansord's big sale (from left). Ted Gruidl, vice president-sales; Jack Berres, vice president-operations; Gene LaVaque, vice president of Stevenson and Associates; Rudy Luther, president of Hansord, Randy Merriman, WCCO personality

Her reply: "It's up to you." He responded, "Well, we might as well help him make his goal."

Hansord's 1001 sale spanned 77 selling days — or three calendar months — from mid-March to mid-June. To meet the objective, the 14-man sales force had to move 13 new Pontiacs a day. In doing so, they reportedly managed to sell more cars during the period than any dealer in the region. And all sales were retail sales, one at a time, without any fleet orders.

The firm's WCCO schedule each week included five Class AA announcements during peak drive times, five Class A's during the mid-afternoon, five participations in Merriman's nighttime *Honest to Goodness* show, 12 weekend commercials, plus sponsorship of *Meet the Stars*, a once-a-week feature included in WCCO's coverage of Minnesota Twins baseball. That's a total of 27 announcements, plus full sponsorship of one program.

"Car dealers are always having a sale," says Ted Gruidl, Hansord vice president in charge of sales. "We felt that a consistent program carried out over an extended period of time would be far more believable as far as the public is concerned. And it also kept our sales force steamed up over a longer time, instead of allowing them to let down —as is normal—after a short and furious sale."

In fact, Gruidl feels that the consistency developed throughout the three-month promotion was "certainly one of the biggest reasons" for its success.

And the idea really got through to the public:

- Hansord did meet, as stated, the goal of 1001 car sales.
- People were impelled to ask from day to day, "Are you making it?" It was as though they were calling in for baseball scores, Gruidl says.
- Sparked by the Hansord example, other automobile dealers also took to the air, realizing "sharp increases."
- Last but lastingly, the impact of the three-month campaign has carried over to the present. According to Jack Berres, Hansord's vice president in charge of operations, the service department — even though it's on an appointment basis —is still feeling the residual effects of the sale. It looks like Hansord will continue to be Pontiac's top dealer in terms of service volume.◆

Triangle Programs seeks to

Offshoot of Triangle Stations has launched nine radio, 18 tv series

■ As far as Hollywood is concerned, producing shows for first-run tv syndication is for the birds.

At one time or another, all of the major Hollywood studios or independents deeply involved in tv production — Universal (MCA), MGM-TV, 20th Century-Fox, Four Star and Warner Bros., to name some leaders—have said the same thing: The economics of syndication make it impossible to produce dramatic series of "network" quality and still make a syndication profit.

Not that they don't like syndication, or that there isn't a waiting station market (and waiting sponsors). The average telefilm series made for network first-run exposure in Hollywood is lucky to break even on a full series with no mid-season cancellation. Syndication — even with talent residuals and high sales/distribution costs—provides the profit with rerun sales in the U.S. and foreign first-run tv engagements.

All of this has meant a product gap in syndication, leaving station-level buyers and regional advertisers a wide choice of rerun product, continuously replenished at the end of each network season, and a choice — narrowing, but still a choice — of feature-film packages. What *isn't* around in quantity is syndication fare that hasn't had network exposure or theatrical runs.

It is into this partial vacuum that station groups have moved in the past five seasons, forming syndication subsidiaries (such as those of Group W or Storer) or else interchanging homegrown programing (such as the clearing house operation of Television Affiliates Corp.)

No station group, however, has moved faster or deeper than Triangle Program Sales, the syndication arm of Triangle Stations, Philadelphia-based station group which

Steady stream of new

Motors snarl in chorus during start of Nassau Speed Week annual classic. Coverage auto races, via tv color-filmed specials and radio network feed, is major operatio

Timely series for kids is "Wonderful World of Play," which puts emphasis on physi fitness programs. Joe Louis, ex-heavyweight champ, starred in an episode on boxi

fill syndication 'vacuum'

n past year, plans more in sports and other fields

adio-tv programs . . .

-depth feature interviews with international figures are another Triangle specialty. bre, Dr. Ralph Bunche (seated, left) is interviewed for series by emcee Gunnar Back.

tertainment-cum-musical-education is feature of Triangle-produced specials showcasing ily's Podrecca Marionettes. Triangle studios are used for such productions.

is in turn an offshoot of Triangle Publications (*Tv Guide, Seventeen, Philadelphia Inquirer*, etc.)

Triangle Stations, of course, is a familiar entity to media buyers at the network and spot radio-tv levels. Cities in which Triangle has radio or tv stations include: Philadelphia, New Haven, Hartford, Binghamton, Altoona-Johnstown, Lancaster-Lebanon and Fresno. But Triangle is also a name increasingly familiar to program buyers.

In its latest move, Triangle Program Sales has enlarged its New York sales office and has opened sales offices in Los Angeles, Chicago, Philadelphia and Baltimore. The sales operation, now virtually as large as that of the average Hollywood tv major, reports to national sales director Edward H. Benedict and general sales manager Clyde R. Spitzner. Both executives recently conducted a two-day conference of Triangle sales executives at the firm's Philadelphia headquarters.

"The syndication business has changed drastically in the past five years," Spitzner told SPONSOR during a visit to Triangle's new Philadelphia radio-tv headquarters. "We are not ruling out 'national' spreads on our shows, involving long market lists, for major advertisers. But they will probably be in the minority, possibly one series out of every 10 we produce. Mostly, what we have for sale in the syndication market is fresh, new product for station purchase, the kind of product broadcasters ought to have for strong local or regional sales."

Will Triangle become involved in agency presentations and program-sale closings? Says Spitzner: "We're already involved. It's in our interest to help our station clients resell what they've bought, so we provide a variety of sales tools, all the way

from brochures and mailers to assistance in agency presentations."

On the program front, Triangle takes considerable pride in the fact that it handles a full line of product —i.e., "programs of every length and in every category, feature films and the unique network created for auto races."

A close look at the list of Triangle shows available in the syndication market—18 tv series of various lengths and episode counts, and nine radio series launched since last fall—reveals a definite pattern, however:

- Most of the Triangle shows deal with topics or themes or special sporting events, and are seldom built around star personalities.
- Most are documentaries, even those which are educational or even entertaining. Thus, a typical Triangle show (so far at least) is more likely to be a series of ten color-filmed specials each year devoted to auto racing or direct radio coverage of top racing events, than a situation comedy packaged around a top Hollywood comedian.
- Most are the kind of shows or cultural tv specials (such as a Christmas-season hour-long colorcast featuring Italy's Podrecca Piccoli marionette troupe which Triangle has produced and syndicates) which a major city television outlet could conceivably produce for itself, although few do.

There are exceptions (such as Triangle's 11-title feature film package), but what Triangle is *really* offering to the syndication market—and finding strong acceptance for—is a kind of deluxe brand of station programing which deals in factual or educational matters, action sports, in-depth feature reporting and community problems.

Says Triangle program coordinator Tom Jones:

"Some station groups or individual stations now in the syndication field budget their shows so that they break even on commercial sales within their own shop. We don't operate that way. We take a greater risk by spending more money than could be recouped from our own stations, but we have better shows as a result. This has been our operating policy in syndication programing right from the start."

Although it is one of the best-heeled station groups, it can hardly

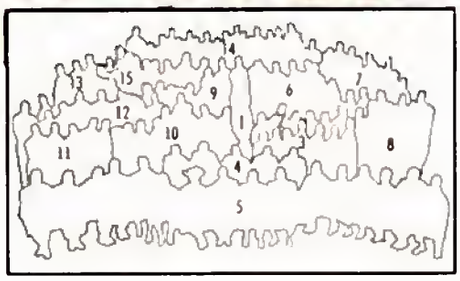
. . . comes from new plant, new organization

Special conference room for ad agency visitors (group shown, however, are Triangle operation executives) features hideaway television and film screens, controllable lighting set-up

Home base for Triangle programs is new $5 million circular studio plant, which houses WFI television and radio facilities, and administration as well, at the Philadelphia city lin

Live/tape studios radiate like pie wedges from master control in building center. Outer curved wall acts as natural cyclorama. Studios are on four acre triangular site, are equipped with the very latest models in electronic equipment, as well as in cameras.

Two-day sales seminar in Philadelphia th summer brought top Triangle planners t gether: radio-tv head Roger Clipp; Dr. Joy Brothers; program co-ordinator Tom B. Jone national sales director Edward Benedict a firm's general sales manager Clyde Spitzn



1. Local administration
2. Radio entertainment programing
3. Maintenance
4. Production assistants
5. Talent
6. Tv entertainment programing
7. Radio-tv news, affairs production
8. Business and accounting
9. Radio sales
10. Engineering
11. Crew
12. Promotion, advertising
13. FM
14. National administration

hope to compete with, say, 20th entury-Fox in the production of n escapist film series like *Voyage o the Bottom of the Sea*. At the ame time, Fox and the other Holly-vood majors, geared as they are to ictional entertainment and the film apital's concept of "glamorous eople doing glamorous things," visely avoid dealing in offbeat, real-stic programing.

Triangle's latest syndicated tv eries — the firm's 19th to be aunched since last fall—is a daily alf-hour color-filmed show called *Exercise with Gloria*. It has a cast f seven—gymnast Gloria Roeder, former physical education teacher, nd her six daughters (count 'em ix). The show is aimed primarily t women who want to reduce and/r keep in good physical shape. In similar (if more mental) area is planned Triangle series featuring sychologist Dr. Joyce Brothers.

"Our approach to new shows is imple," says program chief Tom ones. "We try to provide what we eel is really *needed* by station pro-ram buyers. To do this, we make an appraisal of what's being offered today in the syndication market—don't forget, we're major purchasers of programs and feature films as well as producers—and see for ourselves what's available. Since we're also broadcasters, and our stations are in a workable cross-section of markets, we have a chance to 'pre-test' new shows under real battle conditions, something most tv producers can't do.

"By the time we're ready to launch a new series on the syndication market, we know there's room for it, and we know it will work."

Growing demand for just such shows among stations to offset network fare dealing in never-never land entertainment, plus the vacuum existing in the supply of syndicated shows to stations and sponsors, makes Triangle feel that station-group-produced shows have a secure place in the program plans of radio and tv stations and in the air media plans of an important list of advertisers and agencies. ◆

" Sorry, wrong number . . ."

One of the country's most-automated tv studio plants is the new home of Triangle's WFIL stations (AM-FM-TV) in Philadelphia, which also serves as the headquarters for Triangle Programs and a studio base for taped shows.

Everything from studio light controls and studio cameras to a computerized "magic box" which controls switching during station breaks and commercials runs on a push-button basis, but one of the most interesting gadgets is the telephone in the office of Roger W Clipp, top Triangle executive.

Rigged to operate from a memory bank of numbers, it can dial a long list of calls automatically Broadcaster Clipp, who occasionally l.kes to demonstrate it for visiting agency and network brass, nevertheless doesn't want to bother his family and friends with unnecessary calls.

He has found a solution to the problem, however

He has the phone dial the number of WCAU-TV, the rival CBS-TV outlet just across the street from the new Triangle studios.

Sponsor IS FOR THE SPONSOR.

NO OTHER PUBLICATION IS.

3M To Sponsor Documentaries on ABC Television

A series of special hour-long documentaries is being produced by David L. Wolper Productions, Inc., in association with ABC News, to be sponsored by 3M Company through its agency, Batten, Barton, Durstine and Osborne. It marks the first time that 3M has sponsored a series of documentaries on network television.

Three programs are scheduled for the latter half of the 1964-65 season and three more for 1965-66.

Beginning sometime in February, 1965, the series includes: *The Way Out Men*, a story of scientists at work on projects that will shape the future (tentatively set for February, 1965), *World of Thrills*, about people who defy and challenge death for sport, fun, money and science (tentatively, March, 1965), and *The General*, a study of Gen. Douglas MacArthur (scheduled for April, 1965).

Scheduled for the 1965-66 season are: *The Teen Age Tyranny*, which will explore the "tribal customs" of today's teenagers, *This Is Man*, an epic poem about man's aspirations and emotions, sorrows and joys "from the miracle of life to the tragedy of death," and *The Feminine Mystique*, based on the best-seller by Betty Friedan about the yearning of American women for something beyond their role as homemaker.

Losses Plague Polaris; Desilu Is on Upswing

Though the operating income of The Polaris Corp. during the first half of this year was under the figure for the same period a year ago, the outlook for 1964 as a whole is bright, F. S. Cornell, president since Aug. 1, said recently in a letter to shareholders.

Operating income of $20,000 compared with $120,000 in the first half of 1963. Operating losses of the company's two North Dakota tv stations — KTHI Fargo-Grand Forks and KCND Pembina — and radio station KPLS Santa Rosa, Calif., contributed to this decline.

A change in accounting procedures that turned an investment into an expense, however, caused much of this difference. Among the company's properties, Klau-Van Pietersom-Dunlap, its advertising and public relations firm, is showing a profit which should exceed last year's. The company also reports that steps are being taken to improve its position in the radio and television division.

At a stockholders meeting at Desilu Productions, things were somewhat different. Oscar Katz, executive vice president, announced that the company now has a record total of 22 programs in various stages of development. Five of these are being developed in association with the three tv networks.

The company's syndication subsidiary has been profitable since its inception in January, 1962, reported Katz. He announced that on Aug. 17 the firm concluded a major film distribution agreement involving distribution rights to 42 full-length motion pictures, 15 of which are in color.

Katz also noted that Miss Ball, as president of Desilu Productions, maintains not only an active corporate schedule, but also is busy as the star of *The Lucy Show* now in its third season on CBS-TV and also stars in frequent one-hour specials. Additionally, Miss Ball will star in her own radio series over CBS, *Let's Talk To Lucy*, starting Sept. 7 on a Monday-through-Friday basis.

Katz, after 26 years with the CBS network, resigned in April as CBS vice president-program administration to assume his post at Desilu.

DU PONT VIDEOTAPES 'WIZARD OF OZ'

Jay N. Cole and John B. McLaughlin of DuPont check garments during color tv videotaping of "Wizard of Oz" production at the World's Fair by H. G. Peters & Co. The promotion, a part of DuPont's "The Neat Generation," will be seen on tv in selected markets in cooperation with local stores.

Noted Copywriter Retires

MacCabe (Mac) Smith, senior writer at D. P. Brother & Co., Detroit, has recently retired, concluding a 42-year career. A writer at the agency since 1939, Smith for the past nine years has been executive editor of *Rocket Circle* magazine, a GM-Oldsmobile publication.

He began his career in 1922 as a writer for Charles D. Frey Advertising, Chicago, and was a winner of a Harvard award for outstanding institutional advertising in 1929.

Nestle Joins CBS Radio

The Nestle Co. has ordered 26 weeks of participations in *Arthur Godfrey Time* on CBS Radio beginning Sept. 7 for Keen and Ever-Ready Hot Cocoa Mix, through VanSant, Dugdale & Co., Baltimore. Nestle's Decaf had used the show previously and resumes its schedule, placed through Warwick & Legler, Sept. 14.

Other new CBS Radio orders, all for news and *Dimension* programs: Mars, Inc., through Needham, Louis and Brorby; Devoe & Raynolds Co. (paints) through EWR&R; Rexall Drug Co., through BBDO.

New Chicago NBC Tv Calls

Effective Aug. 31, NBC's Channel 5 Chicago outlet changes its call letters from WNBQ to WMAQ-TV. The move brings the tv outlet under the 42-year-old banner that has identified WMAQ radio. There is also a WMAQ-FM.

Ad Executive Sees Newspapers Slipping

The nation's newspapers as advertising media came in for criticism recently from Paul Foley, vice chairman of McCann-Erickson, Inc. In a speech before the national convention of Theta Sigma Phi, Foley emphasized that advertisers have not lost faith in newspapers, but he said that the dailies "have lost some ground in recent years—and not all because of tv either."

As an example, he said that newspapers "only now are taking long, hard looks at their dual rate structure."

Foley added: "We can buy a nation-wide campaign on tv through networks of privately owned, privately operated tv stations. But we cannot buy a national campaign in newspapers except by negotiating with each and every paper."

There is no such thing as a national campaign purchase possible in daily newspapers and never has been, he continued. "This should be corrected."

Earlier in his speech, Foley said he was discouraged about the state of daily journalism in this country. "The daily newspaper is fading in news, in influence, in vitality."

PHILADELPHIA UHF RESURRECTED

Sen. Hugh Scott (R-Pa.) presents his authorization for Philadelphia's channel 17 to adman Leonard Stevens (l) and attorney Aaron J. Katz (r), whose acquisition of the license and facilities of the station from the Young Peoples Church of the Air has already been approved by the FCC. Station had operated as WPCA-TV, but will presumably return to the air under new call letters and with increased power.

OHIO FIGURES INTERESTING, GEORGE?

Diane Courtright, Miss Ohio, presents the latest WBNS-TV Columbus "cost per thousand calculator" to Grey Advertising's George Karalekas. Looking on is Miss WBNS-TV.

Radio, Tv Series Sell

Mickey Mouse Club sales have been chalked up in seven new markets. This, plus 12 renewals has boosted the line-up of 75 markets announced Buena Vista Distribution. Stations buying the five-a-week, half-hour syndicated show are WAPI-TV Birmingham, WHIS-TV Bluefield, W. Va., WRCB Chattanooga, WHIO-TV Dayton, WKZO-TV Kalamazoo, WTHI-TV Terre Haute and WTOL-TV Toledo.

Charles Michelson, Inc., announces sales of half-hour radio drama series, *The Shadow* and *The Green Hornet*, to WFAA-AM-FM Dallas, and latter series to KMRC Anderson, Calif., making for a total of 112 individual drama series purchased by domestic radio stations

Program Firms, Agency See New Names, Offices

Tito Rodriguez, recording artist in the Spanish-American field, has formed his own company, Tito Rodriguez Enterprises, to produce commercial jingles for radio and television. In forming his own company, Rodriguez hopes to produce commercials with more specific appeal to the Spanish-American market. While he will specialize in Spanish language jingles, his band also plays other types of music.

The name of Trans-Lux Television (E.S.) Corp. has been changed to Trans-Lux Television International Corp. in order to give worldwide syndication to the firm's tv film properties. It recently opened a sales office in Zurich, Switzerland.

Brendan J. Baldwin, newly appointed media director, will head the fully staffed media department in Guild, Bascom & Bonfigli's Los Angeles office. Baldwin's appointment follows GB&B's acquisition of the Van Camp Sea Food account (Chicken-of-the-Sea and White Star brand tunas). Baldwin had been in media seven years with Kenyon & Eckhardt in Detroit and New York. Other staff additions are expected to be made by GB&B's Los Angeles office during the next few months.

Brendan Baldwin

Cakes, Shoes, Toys Plan Tv Campaign

Topper Toys, division of De Luxe Reading Corp., Elizabeth, N.J., announced planned tv expenditures of $1,100,000 for Penny Brite, $700,000 for Johnny Seven and $400,000 for Baby Brite. These represent substantial increases in the amounts previously announced.

Fifteen network shows plus 5 spot markets will consume this expenditure, in what company spokesmen expect will make Topper Toys the "most heavily advertised items on television this year."

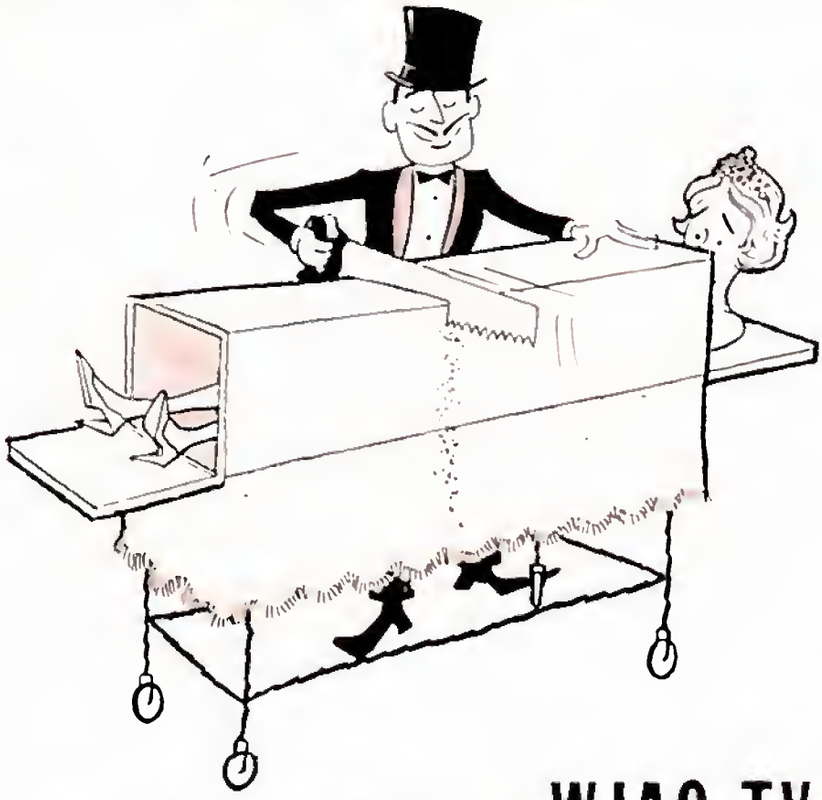
Sara Lee Kitchens plans to introduce its new German Chocolate Cake on seven ABC-TV and NBC-TV daytime shows from September 13 to October 3. Commercials for this all-butter, fresh-frozen cake will appear on ABC's *Tennessee Ernie Ford, Queen for a Day, Trailmaster, General Hospital, Father Knows Best* and *Get the Message*, as well as on NBC's *You Don't Say*.

Stepped-up advertising, to include network tv spots, will support the fall selling of Hush Puppies casual shoes. Part of company's $3 million ad budget will go into a series of 30 network tv spots — eight more than in the first half of the year — 25 on Johnny Carson's *Tonight* show, and five on Hugh Downs' *Today*, both of which are on NBC-TV. MacManus, John and Adams is the agency.

Wolper Sells Two Series

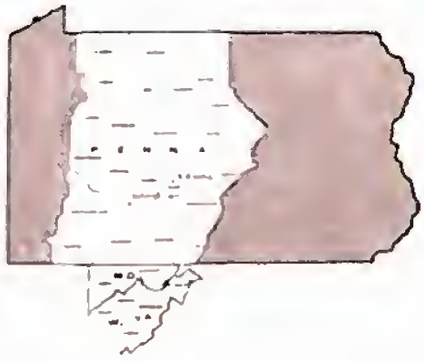
New sales by Wolper Television Sales, Inc., include *Superman* to WSJS-TV Winston-Salem, N.C., KCPX Salt Lake City, WTTG Washington and WTVT Tampa. With two sales for *The Country Show*, total sales for both series is at the 50 mark.

what's in the middle makes the big difference:



...and, in Pennsylvania, it's WJAC-TV

Don't cut yourself out of Pennsylvania's most important market! The million dollar market-in-the-middle! It's the most profitable market you ever saw! And, WJAC-TV delivers it to you intact! 35 counties that add up to the 27th largest market in America!



SERVING MILLIONS FROM ATOP THE ALLEGHENIES
WJAC-TV
JOHNSTOWN · CHANNEL 6

Represented Nationally by
Harrington, Righter & Parsons Inc

Affiliated with WJAC AM FM
The Johnstown Tribune-Democrat Stations

General Mills Reports Record Profits for '63-64

General Mills stockholders across the country heard board chairman C. H. Bell announce record profits for 1963-1964. Via closed circuit broadcast from Minneapolis to New York, Buffalo, Detroit, Chicago, Dallas and San Francisco, shareholders were told that net profits for the year ending May 31, 1964 totaled $17,185,000, an increase of 15 percent over the previous fiscal year.

Earnings per share topped the two dollar mark at $2.11 per share, something that happened only once before in company history (in 1959 when earnings per share were $2.26).

In stressing the importance of advertising (General Mills spends about $35 million on tv, much of it moppet-oriented), General E. W. Rawlings, company president, cited *Tennessee Tuxedo,* a children's show on CBS-TV, as especially effective. "While doing a highly effective job of selling," he said, "it is proving that entertainment appeal can be combined with high educational value."

It was also announced at the stockholders meeting that hereafter General Mills earnings reports will be issued on a quarterly rather than a semi-annual basis. Because of the nature of the flour business, it was pointed out, quarterly reports by a milling company may be misleading, but since consumer foods and specialty chemicals now account for a large part of the company's sales, quarterly reporting has become practical. .

SAG Contract Approved

The membership of the Screen Actors Guild has approved the new contract covering television entertainment programs by a record affirmative vote of 97.35 percent, John L. Dales, executive secretary, announced. The contract was negotiated with the Assn. of Motion Picture and Television Producers and provided increased payments for reruns of television programs, among other benefits.

Agency Appointments

Chuck Shields Advertising, Atlanta, appointed agency for the North American Philips Co. The agency will handle advertising in Georgia and Alabama for Norelco products.

Solters, O'Rourke & Sabinson retained by Chrysler Corp. to handle television advertising for fourth year on the Bob Hope-Chrysler Theatre series on NBC-TV. Kaufman/Schwartz & Associates continue a West Coast representatives fo S.O.S. on the Chrysler account.

Geer Dubois & Co. appointed ad vertising agency for Foster Gran Co., Leominster, Mass. . . . **Leon ard Davis Advertising,** Worceste Mass., named agency for Savewa Markets, with headquarters i Schenectady, N.Y. . . . **Riedl Freede** named for the eastern div sion of Bridgford Foods Corp., pr ducers of frozen ready-to-bak bread.

Ralph Schiff and Partners wi handle advertising for Farm Fres Cream Wip Corp.'s Top Wip an for Top Wip and Reddi Wip i Montreal from the Foremost Dairi of Canada . . . **Donald L. Arend** Hinsdale, Ill., appointed agency f Tamms Industries, raw materia and paint divisions . . . **Weiss Geller** appointed ad agency for Ec Products Import Co. Company w shortly announce a line of hous wares and gift items which will l "vigorously" promoted.

McDonald's hamburger syste restaurants of Atlanta appoint **Chuck Shields;** those in Charlott Greensboro, High Point and oth North Carolina cities appoint **Hege, Middleton & Neal,** Greer boro, as their agency, replaci Bruce, Mathias and Redmond, N folk, Va.

Argus Cameras of Canada nam **Richard N. Meltzer Advertisir Ltd.** . . . **Remington Advertisi** Springfield, Mass., will handle a vertising of Lestoil Products throu other than grocery channels.

W. P. Fuller & Co. has divid its advertising between two ag cies: **Young & Rubicam** and **T Wyman Co.** of San Francisco a Los Angeles. Y&R will develop a place corporate advertising, as w as continue as agency for techni coatings division of Fuller Pai Wyman will be responsible for r tail and trade advertising for Full and to assist the company on spec promotions.

John W. Shaw Advertising, C cago, will handle all advertising r the Shavex line of men's and dies' electric shavers and access ies. Line has been advertised o spot market basis, but future pl call for "much broader consur pressures."

Smith & Dorian, New York, pointed agency for Impact S

BALLANTINE BEER GETS RAB AWARD

RAB president Edmund C. Bunker (center) prepares to present a golden record plaque award to P. Ballantine president John E. Farrell in recognition of the brewer's radio commercial, which was selected as among the 17 most effective of the year. Looking on (from left) are Miles David, RAB administrative vice president, Farrell, Bunker, John Neale, Ballantine assistant advertising manager, and Edward Ramm, Ballantine media marketing manager. A similar plaque has been presented to the firm's agency, William Esty Co.

ADMAN WINS TV SET

Louis S. Simon (left), general manager of KPIX-TV San Francisco, presents a portable tv set to Richard McClenahan, media director of Campbell-Ewald, San Francisco, at a program preview luncheon hosted by the station. George Willey, tv writer for the Palo Alto Times and Redwood City Tribune, walked away with the grand prize, a color set.

Corp. Company recently conducted a successful radio-tv test market program for its Dapper Dan tire inflator sealer in New York, and plans an immediate national distribution utilizing primarily radio and tv. Ten-week heavy saturation programs are being prepared for New England, Philadelphia, Chicago, Detroit and Los Angeles.

John W. Shaw Advertising, Chicago, appointed agency for the Hoeld Wine Co., Vienna, Austria. Hoeld is expanding its export operations to include several U.S. markets; preliminary budget for the test market phase, to begin in 1965, is $100,000.

Bronner & Haas, Chicago, takes over advertising and marketing for Chicago Metallic, housewares and commercial products company.

Compton Advertising has been named agency for the Eileen Feather Salons of the West. Television is being considered for the client.

Donald A. Hodes Advertising has been named by Traditional Products, Inc., Worcester, Mass. to coordinate radio and newspaper advertising for Traditional's line of frozen foods, with test marketing in three New England cities by October.

Robert S. Taplinger Associates retained by Millers Falls Co., Greenfield, Mass., a subsidiary of the Ingersoll-Rand Co.

ALD, Inc. terminates **Herbert Baker Advertising,** Chicago, as its agency effective Aug. 31. Appointment of a new agency is yet to be made.

Rollms Leasing Corp., which leases motor vehicles in 48 states and Canada, appointed **The Ullman Organization,** Philadelphia, to handle all advertising and sales promotion, effective Oct 1 . . . **Carl Ally, Inc.,** appointed advertising agency for Vescony, Inc., North American distributors of Vespa Motor Scooters.

An extensive saturation tv spot schedule is slated soon for major markets, including New York, Boston, Pittsburgh, Los Angeles and Miami, as **Ralph Schiff & Partners,** Boston, takes over advertising for the Knit-Wit line of Yankee Homecraft, Inc., Natick, Mass.

Erwin Wasey, Ruthrauff & Ryan, Philadelphia, will handle advertising for Nicolet Industries, Florham Park, N.J. . . . Highland Kitchens, Denver, manufacturers of Heather Anne food products, appointed **Griswold-Eshleman,** Cleveland, as its advertising agency. An intensive advertising campaign to include radio is expected to start in September . . . **Metlis & Lebow Corp.** will handle advertising for the Stenotype Institute of New York. Agency reports that radio and tv will be used.

Brigitte Bardot, Abbott & Costello On Tap for Tv

Rights for a 60-minute Brigitte Bardot television special in the United States have been acquired by Martin Goodman Productions. Included will be at least four musical numbers in which BB, hitherto known solely as an actress, will sing and dance. Miss Bardot is said to be France's second largest dollar export—Renault cars is the first.

Abbott & Costello will return to tv in cartoon form in a new half-hour series to be produced by King Features Syndicate. The series, to be entitled *Hey Abbott!*, is represented by the William Morris Agency, which is also handling other cartoon properties for King Features.

King Feaures also recently started work on a series with the comedy team of Allen & Rossi, *Hello Dere!*, which General Foods through Young & Rubicam is co-financing for the 1965-66 season.

He'll grow on you . . .

"Sunny" is a family mon . . . his children go around singing "you've been more than a Daddy to me . . ." because . . . well, you see . . . it's like this . . . the male Hippocampus is the producer in his family.

Sunny's audience includes the entire herd! (That's what you call a seahorse family.) He's got something for everyone, the only criterion being thot *it must be the best.*

He produces SALES too. Maybe it's time you dropped something in his pouch . . . he'll grow on you!

WSUN

TELEVISION abc RADIO

TAMPA - ST. PETERSBURG

Gone out for seahorse food. See:

Nat Rep Venard Torbet & McConnel
S.E. Rep.: Bomar Lowrance & Associates

Broadcast Media To Help Introduce Filter Luckies

A new filter cigaret bearing the name Lucky Strike Filters has been added to American Tobacco's line. Advertising of the product, which begins this week, will include network and spot tv and radio commercials (60 and 20 seconds) in the initial markets of Indianapolis, Memphis, Des Moines and Spokane, with other markets following. BBDO is the agency for the new filter cigaret and has had the Lucky Strike account since 1948. Last year, American Tobacco spent $6 million on spot tv, $5.5 million on spot radio and $13.7 million on network tv.

Pepper Commercials Go International

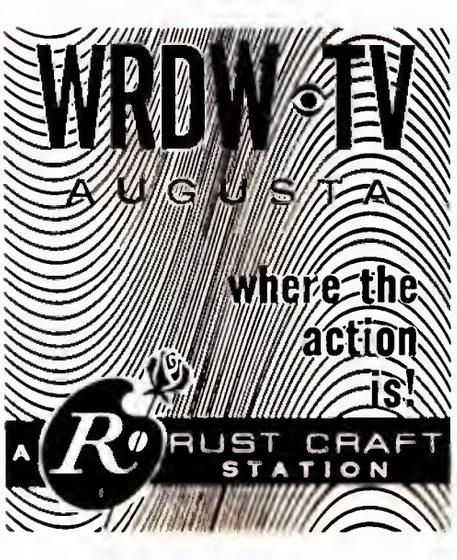
Scott Newman of station 2UE Sydney, Australia, visited the Pepper Sound Studios in Memphis and purchased a commercial production schedule for the Woolworth stores in Australia. Schedule is set to run from six months to a year.

Petry Salesmen Get School Opening and Closing Data

The Edward Petry Co. has placed in the hands of its radio and television salesman a folder which outlines the important school dates for 1964-65 in markets where it represents stations.

The data are said to be useful for advertisers who sell products keyed to a juvenile market. General appeal advertisers also find that, with the starting of school, family activity returns to normal and radio and television again serve their peak measured audiences.

Petry salesmen have been using this information in their selling of such accounts as St. Regis Nifties (school pads) and other products with family and youngster application.



ADMEN HONOR INSURANCE COMPANY

Philip Voss, president of Woodard, Voss & Hevenor, Albany, N. Y., presents the FAAN Grand Award for advertising performance to Robert P. Crawford, president of the Glens Falls Insurance Co., Glens Falls, N.Y. Looking on is Glenn Ellis, secretary and manager of advertising and public relations at Glens Falls. Agency members of FAAN from many parts of the country contributed entries to the contest, which was judged by Detroit area admen and held at Boyne Mountain, Mich.

Adam Young Joins TvB

Adam Young, Inc., a station representative company, joins Television Bureau of Advertising Sept. 1. Adam Young firm has its headquarters in New York and maintains offices in Chicago, Atlanta, Boston, Detroit, Los Angeles, St. Louis, San Francisco and Dallas. Adam Young, president of the rep firm, recently announced plans to buy WYTV, channel 33, Youngstown, Ohio (see SPONSOR, Aug. 10, p. 55).

Clarke Buys Orlando AM

WLOF Orlando, Fla. has been sold for $525,000 by the Mid-Florida Radio Corp., H. H. Thomson, president and principal owner, to the Clarke Broadcasting Co., William Clarke, president. Clarke is a Fort Lauderdale businessman. Thomson and his firm recently purchased KEZY-KEZR-FM Anaheim, Calif. Blackburn and Co. negotiated the WLOF sale.

International Business In Broadcast Is Brisk

The Columbia Broadcasting System has obtained an interest in a television station to be constructed in Antigua, British West Indies. Participating with CBS in its ownership will be Rediffusion (West Indies) Ltd., Bermuda Broadcasting Co. the government of Antigua and Novelle Richards and Associates, a local business group. The new t facility will be the first in the Leeward Islands, and will reach an audience of 168,000. CBS currently i associated with local tv productio interests in Argentina and Peru, ha an interest in a tv station servin Trinidad and Tobago, West Indies and has an agreement with RAI c Italy.

The CBC recently concluded th sale of three episodes from *The Living Sea* series to Hungarofilm Valalat, Budapest—the first CBC sal to Hungarian television. *Living Se* is a series of half-hour educationa films about life as it exists in the sea of the world and was produced b Ken Bray in Vancouver in 195

NBC International reports pro graming sales of over $2 million i six weeks. G. William Kreitner, d rector, Far East operations, was re sponsible for over $800,000 of Au tralian sales alone. Reelame Ex ploitate Maatschaapij, the new con mercial tv station in Holland, ha

joined the 200-odd stations in 75 countries buying NBC International programing. Diverse programs made of these sales, including several NBC-TV network first-run shows. In all, a total of 2208 tv hours was represented.

J. Walter Thompson, New York, recently hosted a meeting for the company's European managers to discuss advances in creative procedures, research, training, administrative techniques and other developments. This exchange of ideas with admen in 54 offices representing different markets and viewpoints in an ever-shrinking world was deemed vital for the agency, which has been in the international field since before the turn of the century. Also represented were managers of offices in Australia, Brazil and Canada.

Rep Appointments

Ewing/Radio named representative for KHIP Albuquerque, N.M., which went on the air July 15 and is owned by Ray Odom and John Norton. Rep firm specializes in country-western music radio stations in the West, including Odom's KHAT Phoenix.

Kettell-Carter, Inc., appointed New England sales reps for WSAR Fall River, Mass. . . . **Grant Webb & Co.** is new rep for WVOX-AM-FM New Rochelle, N.Y., members of the Herald Tribune group of radio stations.

Gill - Perna appointed national sales representatives for WHAT Philadelphia.

Harold H. Segal & Co., Boston, named New England representative for WXTR Providence-Pawtucket . . . **Mid-West Time Sales** appointed regional representatives for WJBL-AM-FM Holland-Grand Rapids, Mich.

The International Division of ABC becomes ABC Radio's overseas sales representatives, effective immediately. ABC is reportedly the only commercial network which programs internationally from WRUL, the international short wave station.

Grant Webb & Co. appointed national rep for WINA-AM-FM Charlottesville, Va.

Harold H. Segal and Co. named New England sales representative and national sales coordinator for WBBX Portsmouth, N.H.

Select Station Representatives, Inc., named national rep for WKYW Louisville, Ky., owned by the Polaris Corp.

EXECS GIVE UP OFFICE FOR GRIDIRON

WMAL-AM-FM-TV Washington acted as host to two busloads of clients at the Washington Redskins' training camp at Carlisle, Pa., to watch an intersquad game. Standing are (from left): Philip Vinicur, American Sales Co. (Schlitz Beer distributors); Fred Houwink, vice president and general manager of the Evening Star stations; Morris Bisker, American Sales Co.; Neal Edwards, WMAL-TV manager; Daniel Robertson, Washington Gas Light Co.; William Campbell, Campbell Associates. Kneeling. Robert Whiteley, national sales manager, WMAL-TV; Chuck Drezenovich, former Redskin gridder who will do the color on WMAL radio broadcasts of the team's games this year; Alex Sheftell, local sales manager, WMAL radio; Rupe Werling, WMAL-TV merchandising manager.

COMING
TO
NEW YORK?

Stay at the only Inn in town run the old-fashioned way!

(Only 1½ blocks to the Coliseum)

The brand new 600-room luxury Inn with every modern feature: spacious air conditioned rooms and suites, superb restaurants, smart cocktail lounge, free roof top pool, free indoor garage, small and large meeting rooms with banquet facilities—even closed circuit T.V.—and old fashioned, old world Innkeeping service—*only 1½ blocks to the Coliseum!*

Holiday Inn OF N.Y.C.
57th ST. WEST of 9th AVE.
Phone (212 LT 1-8100

Two New Campbell Soups Ushered in on Tv, Radio

Two new "farm country" soups — noodles & ground beef and old-fashioned vegetable — have been introduced by Campbell Soup Co. A "free refund" offer will be used to introduce the soups to consumers by which full purchase price will be refunded when a consumer buys one can of each of the soups and submits proof of purchase.

Advertising featuring the refund offer will appear on nighttime television on the *Lassie* and *Donna Reed* shows, daytime network television, radio, and in magazines and newspapers.

Commercial Production Includes Reagan, Borax

DePatie - Freleng Enterprises, Inc., live action and animated commercial filmery, and United States Borax and Chemical Co. will produce a series of filmed commercials featuring Ronald Reagan. Decision to use Reagan followed a Borax Co. announcement that the actor will host its syndicated television series, *Death Valley Days.*

Other activities under production in the commercial division are a series of impact spots keyed at introducing the new Honda motor car, as well as a number of live action commercials for Granny Goose potato chips. Other DePatie-Freleng commercials scheduled for production include Post cereals, Starkist tuna, Colgate Soaky, Pacific Gas and Electric, Reddi-Wip, Van Heusen shirts, Signal gasoline, the Aluminum Co. and Coca Cola.

Sponsors Embrace 'Meet The Press,' Bernstein

El Producto Cigars is sponsoring NBC-TV's *Meet the Press* on an alternate half-hour basis. The company also will advertise on the *Lawrence Welk* program and the new *Wendy & Me* show on ABC-TV. Compton Advertising, Inc., is the agency.

The Bell System has signed to sponsor the New York Philharmonic *Young People's Concerts,* with Leonard Bernstein conducting and narrating, on CBS-TV next season. Four broadcasts are set, the first being Nov. 6 (7:30-8:30 p.m. EST). N. W. Ayer & Son is the agency.

New York FM Credits Success to Stereo

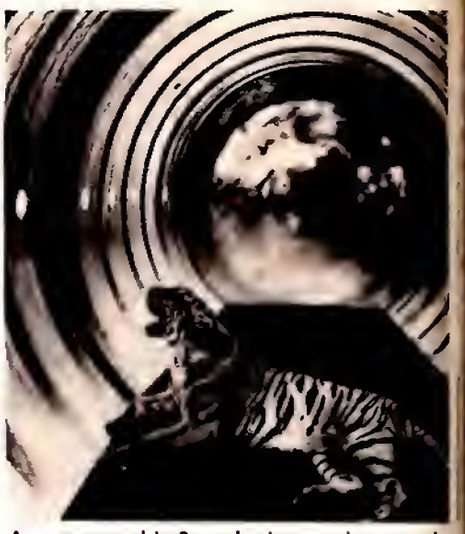
In its first year as a separately-programed stereo entity, WABC-FM New York can point to several parameters of success. One of these, audience, has reportedly shot up from 5100 homes per average quarter-hour to 21,000 in a two-year period.

Alexander Smallens, Jr., WABC-FM station director, reports: "Sales figures indicate an even higher rate of growth, averaging between four and five times last year's totals. Major clients never before in FM have joined WABC-FM since our initial stereo broadcast."

Smallens feels that "prospects for the fall are very bright as more and more major advertisers are realizing the tremendous potential of FM and FM stereo." He attributes WABC-FM's success to the use of stereo nightly from 6 to midnight, with careful attention to audio broadcasting reproduction and research in the fields of engineering and program material selection. Smallens claims that WABC-FM is now "New York's most listened to FM station."

Advertisers of WABC-FM include Alitalia Airlines, General Foods (Maxwell House Coffee) Pan American World Airways, American Express, Equitable Life Assurance Society, First Federal Savings and Loan, Capitol Records, R. J. Reynolds (Tempo cigarets) General Motors (Cadillac), American Tobacco (Pall Mall) and Du Pont.

NEW ESSO ADDITIVE?



A one-year-old Bengal tiger enhances the appearance of this Esso gasoline tank as Humble Oil & Refining Co. apparently takes to heart its "Put a tiger in your tank" advertising theme. Esso spokesmen describe the campaign as the "biggest promotion on a single theme" ever. It's being carried via spot tv on about 400 stations in 150 markets, on Humble news programs on 22 tv stations in 22 markets, on 16 radio stations (spot) in 11 markets and on 13 NBC documentaries. Humble is also a participating sponsor of local radio and tv coverage of the New York Yankee baseball games.

PEARL TO LIGHT OILERS ON ABC

American Football League commissioner Joe Foss (left) flew into Houston to look over the Oilers in training for the 1964 season under new coach Sammy Baugh. With Foss is Al Range, vice president and general manager of Pearl Brewing Co. Pearl Beer will be a regional sponsor of AFL games over ABC-TV this fall, through Tracy-Locke, San Antonio.

Growth of Canadian Tv Spurs Seven Arts Sales

With the growth of tv homes in Canada hitting the 4,165,000 mark, Seven Arts sees new sales vistas north of the border. The company has already reported sales in 23 of Canada's 47 tv markets and has a total of 2389 hours of programming available, including 615 hours not distributed in the United States.

Charles S. Chaplin

Charles S. Chaplin, vice president and Canadian sales manager, Seven Arts Television-Theatrical Distribution Co., Ltd., points out that of the total number of programming hours being offered, 495 hours are available in color. "This is particularly important in view of the upcoming public hearing of the Board of Broadcast Governors Nov. , which will determine the start date for colorcasting in Canada," he said.

Seven Arts offerings include the pre-1948 Warner Bros. feature film library of 766 titles, several hundred additional features, cartoons and "The Avengers," a series of 39 one-hour action-adventure programs.

Canadian tv includes 47 English language tv markets of which 36 have single market coverage, plus an additional 13 French language tv markets. There are 3,850,000 one-set tv homes and 300,000 household with two or more sets.

National Audience Board: CBS Minimized Violence

The National Audience Board, Inc., has reported that its directors have voted CBS-TV a commendation in recognition of the approval the network received from Sen. Thomas J. Dodd during the recent Senate hearing in tv sex and violence.

The network was commended by Senator Dodd (D-Conn.), chairman of the Senate juvenile delinquency subcommittee, for its policy of playing down violence in programming. (See SPONSOR, Aug. 3, 4.)

The board's commendation came on the heels of an earlier vote to present Dr. Frank Stanton, president of CBS, a distinguished service award for his efforts in behalf of suspension of Sec. 315 of the communications act which would pave the way for presidential debates.

Recently released results of a National Audience Board survey substantiated the fact that a large sampling of viewers want the debates. Of 3136 General Federation of Women's Club members polled, 64 percent favored the debates, with 31.2 percent not in favor.

Colorado's KBRR Sold

Radio station KBRR Leadville, Colo., has been sold to John H. East, subject to FCC approval. East, who owned 45 percent of the stock, purchased the remaining 55 percent from Thomas T. Farley, attorney of Pueblo, Colo., for $37,-500. Broker was Blackburn and Co.

Pittsburgh AM-FM Sold; FM Joins Mutual Network

With the sale of WKPA-AM and WYDD-FM New Kensington, Pa., from the Allegheny - Kiski Broadcasting Co. to the Gateway Broadcasting Enterprises approved by the FCC, a new manager has been selected, as well as a network for the FM outlet. Nelson L. Goldberg will function as president of the corporation and as general manager of the stations.

Nelson Goldberg

Goldberg has announced that WYDD has affiliated with Mutual, making WYDD the first major network-affiliated FM-only station in Pittsburgh, and one of the few in the United States.

Gulf, Holland House Sponsor Radio Football

Radio coverage of the Army 1964 football schedule in the metropolitan New York area will be sponsored by Gulf Oil Corp. and Holland House Coffee. This is the third consecutive year of sponsorship for Gulf and the second year for Holland House over WOR-AM-FM.

Color Tv, Video, Audio Tape Equipment in News

RCA reports a 34 percent increase in orders for its tv broadcast equipment for the first half of 1964 as compared with the same period a year ago. Much of the increase was reflected in the sales of color tv equipment, particularly in color tv cameras and film equipment.

Ampex Corp. has placed on the market a tv tape specifically designed for use with its portable Videotape recorders in broadcast and closed circuit applications. The new tape offers a self-cleaning binder formula that reportedly eliminates head clogging and has excellent signal-to-noise ratio and response characteristics.

For the AM, FM or TV station having trouble with identification of a large number of similar tape cartridges, Tele-Measurements, Inc., may have a solution. Special TM color coded labels have been designed to fit all standard tape cartridges in five colors. Red, for example, refers to "commercial;" green, "sustaining;" white, "special features." The labels were developed for broadcasters by J. R. Poppele, formerly vice president of WOR New York, director of the Voice of America, and now president of Tele-Measurements, Inc., operator of WACE Springfield, Mass., and WAFS Amsterdam, N.Y.

Tv Rate Increase

WKRC-TV Cincinnati increases its network hourly rate from $1750 to $1800, effective Feb. 1, 1965. The station is a basic ABC affiliate, carrying occasional NBC programs.

Two Companies Busy With Tv Films, Tapes

A July-August schedule of 31 assignments will be completed by Tele-Tape Productions, Inc.—the busiest summer "by far" for the tv taping and production firm. Tele-Tape has handled assignments for the three major networks, National Educational Television, TNT, J. Walter Thompson, WBKB Chicago, Ross McElroy Productions and Walter F. Bennett Agency, among others.

The company's major summer projects have included portions of the Democratic Convention for NBC, the All-Star Football Game for ABC, several ABC *Wide-World of Sports* shows, the Miss Universe Contest for CBS and *Pathfinder*, a 13-week series for N.E.T.

ABC itself, by means of its ABC Films, has reported success with the *Girl Talk* series. The five-day-a-week half-hour skein stars Virginia Graham as hostess, and is aimed at women during daytime slots. Going into its third year, the series has been renewed by WTTV Indianapolis, WHIO-TV Dayton, WTVO Rockford, WMAL-TV Washington, WXYZ-TV Detroit, KGO-TV San Francisco, KABC-TV Los Angeles, KTVT Fort Worth, WNAC-TV Boston, WICS Springfield, Ill., WCKT Miami, WGR-TV Buffalo, WGAN-TV Portland, WTEN Albany, WPRO - TV Providence, WOR-TV New York and KTNT-TV Seattle.

Monty Morgan will again serve as producer for the series and Bob Delaney will be its director. Among some of the top names to be seen are Margaret Truman, Bette Davis, Celeste Holm, Olivia deHavilland, Arlene Francis, Julie London, Jayne Mansfield, Mrs. Jacob Javits, Zsa Zsa Gabor and many others.

POP GO THE TOPS

The Jos. Schlitz Brewing Co. announces the first "pop top" for returnable bottles. It features a center lift tab for opening ease, or the cap can be removed with a conventional can opener. It's a product of the Bond Div. of Continental Can Co.

Overseas Deals Firmed By Wm. Morris, CBS

With 15 additional sales negotiated for overseas markets, William Morris television sales abroad now exceed $3.15 million for the current year. Recent deals include *Gomer Pyle* to Tokyo Broadcasting System, *Steve Canyon* to Nippon Tv, *The Andy Griffith Show, The Dick Van Dyke Show* and *My Favorite Martian* to the New Zealand Broadcasting Corp. *Play of the Week* to Oy Ylesiradio Ab in Finland, *The Dick Van Dyke Show* and *Making of the President* to Nederlanse Televisie Stichting, Holland, and *The Danny Thomas Show* and *Andy Griffith Show* to TVW, Perth, Australia.

The Making of the President was also sold to Sveriges Radio, Sweden, Rai Radiotelevisione Italiana, Schweizerische Radio and Fernsehgeselloschaft, Switzerland, and the Belgische Radio en Televisie, Belgium.

Meanwhile, CBS Films reported their largest group of program sales in Australia, including the sale of six new series that will debut on CBS-TV this fall and the new syndicated series, *America!* The new series are *Mr. Broadway, Slattery's People, World War I, The Reporter* and *The Cara Williams Show.*

Besides renewals of several series, was the news and public affairs agreement with the Australian Broadcasting Commission, whereby ABC carries at least 50 hours of CBS-produced news broadcasts per year. All sales and renewals were made by CBS Films Pty. Ltd., the CBS Films subsidiary in Sydney, William Wells, managing director.

'GOOD WILLIE' AWARD

KQV-AM-FM Pittsburgh received the first "Good Willie Award" by the local Goodwill Industries. M. D. Hurlbert, assistant to the vice president at Goodwill in Pittsburgh, is shown presenting the plaque to John D. Gibbs, general manager of the radio stations.

Pro Football To Get Wide Exposure Via Tv

NFL—Countdown to Kickoff, a new Saturday hour-long series previewing the schedule of National Football League games to be played the following day, will premiere on CBS-TV Sept. 12 (4-5 p.m. EDT). United Motors Service, division of General Motors, through Campbell-Ewald, has signed as sponsor of the series of 15 Saturday programs, which will run through Dec. 19.

Each program, in previewing the games to be played, will visit three or four stadium locations where key games are to take place for reports and interviews.

Pro Football from Canada has been set on a tape-delayed basis for several markets by the Fourth Network, Inc., Los Angeles-based firm handling the U.S. rights to the Canadian professional football league. Interesting facet to the tape delay feature is that WGN-TV Chicago and KCOP Los Angeles, both independents, are scheduling the series early Saturday nights, figuring to get a jump on network entertainment programing.

Eleven consecutive games are scheduled, starting Sept. 12 with Winnipeg at Vancouver.

Besides the two markets cited the series has been sold in Minneapolis, San Diego, Sacramento, St. Louis, Providence, Portland, Ore. Reno and New Haven-Hartford.

SPONSOR SPOTLIGHT

ADVERTISERS

Walter L. Lingle, Jr., and **Donald I. Robinson** named executive vice president and manager of food products and oil mill crushing fields, respectively, at Procter & Gamble. Lingle returns to the company after two-and-one-half year leave of absence for government service in Washington. Robinson headed P&G's international operations nine years.

Theodore J. Kern joined United States Gypsum as paint advertising manager. He was formerly advertising manager for Webcor, Inc.

Mark Batterson appointed manager of advertising and public relations for Dow Chemical International.

Daniel F. Fitzgibbon named advertising manager of the S. S. Pierce Co., Boston. He was an account executive with J. Walter Thompson, New York.

I. Bernard Sussman named sales manager of United Scientific Laboratories Div. of Vernitron Corp., Long Island City, N. Y.

Raymond R. Driscoll appointed advertising manger of Keyes Fibre Co., Waterville, Me. He has been with the company since 1953, and has been manager of marketing research since 1956.

James A. Preib and **John B. Stoner, Jr.,** named senior commodity advertising managers at United States Gypsum Co.

Daniell L. Dailey, manager of market planning for the United Aircraft Corp., East Hartford, Conn., appointed director of marketing services for the Electronic Industries Assn.

AGENCIES

Richard Eastland, for the last eight years vice president in charge of Campbell-Ewald's Hollywood tv operations, named vice president of the Al Paul Lefton Co., New York City.

Fred Goldstein joined Cunningham & Walsh as creative research manager. He held a similar post at Morse International.

Alan Perry and **Robert McKay** named account supervisor and account executive, respectively, at Cunningham & Walsh. Perry had similar post at BBDO; McKay makes move from Doherty, Clifford, Steers & Shenfield.

Mort L. Nasatir appointed director of sales promotion at West, Weir & Bartel. He continues as vice president in charge of the records division, a post he has held for five years.

Gabriel Massimi, vice president, appointed creative director of J. M. Mathes.

David Wedeck appointed associate programing director of tv and radio at Benton & Bowles. He joined B&B in 1954 and became a vice president in 1961.

Edgar C. Kahn joins the Rumrill Co., New York, as director of broadcasting. He was director of radio and tv at Kudner Agency and earlier was with NBC-TV as a producer-director.

Joe Giordana, creative director, Hockaday Associates, named executive vice president.

Norman F. Steen, Tokyo manager and vice president of Botsford Constantine, transferred to the San Francisco office, coordinating the agency's international work. **Duncan Galbreath** from the San Francisco office succeeds him.

Donn S. Randall joined Culver Advertising, Boston, as vice president. He had been marketing manager of Antenna Systems, Inc., Manchester, N. H.

Carl B. E. Shedd appointed account executive, Harold Cabot & Co., Boston, making move from similar position at Ogilvy, Benson & Mather, New York.

William A. Silverman, Jr., has been advanced to an associate director of public relations at Fuller & Smith & Ross, Cleveland. **James S. Wightman,** formerly of American Greetings Corp. has joined the department as a public relations associate.

Richard F. Lopez named executive art director at Smith Greenland. He was formerly associated with Carl Ally, Inc.

William D. Thomas and **Ernest Caldwell** appointed to the media department of Griswold-Eshleman, Cleveland. Thomas was formerly a timebuyer for Lang, Fisher & Stashower, Cleveland. Caldwell was previously with the Fuller & Smith & Ross agency.

hn B. Stoner, Jr.

James A. Preib

Raymond R. Driscoll

David Wedeck

William D Thomas

Ernest Caldwell

Martin Hummel

W. Gerard Martin

Peter A. Mayer

Charles W. Brodhead

Martin Hummel elected a senior vice president of Sullivan, Stauffer, Colwell & Bayles, Inc. He joined SSC&B in 1957; presently, he is an account group supervisor.

Reuben Blazer named director of account servicing, and **Brian Greggains** and **Minor Halliday** named vice presidents of Goodis, Goldberg, Soren, Ltd., Toronto. Blazer has been responsible for account servicing. Greggains continues as managing director of Courier Public Relations, a GGS subsidiary. Halliday will be account supervisor of the Salada Foods account; he came to GGS from Foster's.

Frank Young appointed head of the television department of McFadden, Strauss, Eddy, Irwin and Goodman, Inc., New York.

Harry Algus, who had been with WINS and WNEW-TV New York, named supervisor of industrial accounts at McFadden, Strauss, Eddy, Irwin and Goodman.

Donald E. Putzier rejoined Needham, Louis and Brorby, Chicago, as a media supervisor. He was in the media department of NL&B ten years prior to joining Fuller & Smith & Ross early this year.

John de Cesare joined the McCarty Co., New York, as art director, making move from similar position at Milton Anderson Co.

John P. Horvath, John M. Morena and **Jay Schoenfeld**—all executives of the McCann-Erickson home office media department—have been promoted to associate media directors.

Richard A. Paradise named copywriter at Meldrum and Fewsmith, Inc., Cleveland. He was formerly on the advertising staff at Addressograph-Multigraph Corp.

Herbert Gandel joined the New York office of Foote, Cone & Belding as a media supervisor on the Lanvin-Charles of the Ritz account. He was formerly with Richard K. Manoff.

W. Gerard Martin elected to the board of directors of Geyer, Morey, Ballard. He has been with the agency as a vice president and account supervisor since 1963.

Peter A. Mayer appointed executive vice president of Walker Saussy, Inc., New Orleans, succeeding Joseph H. Epstein, Jr., who was named ad manager of Wm. B. Reily and Co. in May. Mayer has been a vice president and director of the agency since 1963.

Carolyn O. Ferrell joined the copy research department of N. W. Ayer & Son, Inc., in the agency's Philadelphia office.

Glen Bammann elected a vice president of Knox Reeves, Minneapolis. He will continue as executive director of broadcast services and creative department administrator.

Syd Rubin appointed vice president and creative head of the Herbert Lipman Advertising Corp. He was director of the licensing divisions of NBC-TV and CBS-TV ten years.

L. Roger Casty named research director of Stern, Walters & Simmons, Chicago. He had been with Armour five years.

Joe Furth joined the Chicago office of Kudner Agency as vice president and senior account supervisor. He resigned as vice president in the Chicago office of EWR&R.

Bruce G. Bollmann named art director of Stemmler, Bartram, Tsakis & Payne, St. Louis.

James N. Faber appointed public relations director and account executive for McCann-Erickson, Seattle. He was public relations director for the Seattle World's Fair until 1959 when he opened his own public relations agency.

Richard Kurtz appointed director of research for Fuller & Smith & Ross, Pittsburgh. He was formerly research project director at Grey Advertising, New York.

TIME/Buying and Selling

John M. Hooker has joined the sales staff of The Katz Agency, Los Angeles. He was an account executive at KFAC-AM-FM Los Angeles.

Ernest W. Kitchen, New England manager of the Blair Radio office, named vice president.

Michael D. Cambridge, formerly associate media director at Sullivan, Stauffer, Colwell and William Esty, has joined Roger O'Connor Inc., as broadcast specialist and account executive.

TV MEDIA

Ralph M. Hansen named genera manager of KTVI St. Louis, replacing Paul E. Peltason, who wil remain as vice president.

Stanley S. Wilson appointed vice president-operations of CTV Television Network, Toronto. He ha been in charge of CTV operation since the inception of the networ in 1961.

Robert S. Culler and **Everett C Peace** named account executives a WITN-TV Washington, N.C. Culle is a former sales manager of WLOH Princeton, W. Va. Peace manage WISP Kinston, N.C.

Walter S. Jacobs

Richard Woodies

Norman D Leebron

John Rawlings

Charles W. Brodhead named assistant general manager of WLW-I Cincinnati. He was formerly program director of WLW-I Indianapolis.

Walter S. Jacobs appointed program director at WLW-I Indianapolis. He was formerly production manager at WLW-T Cincinnati.

George Ogren appointed sales development coordinator for Metro tv sales. He was a media buyer for Kenyon and Eckhardt.

Richard G. Koenig appointed program sales manager of WPIX New York. He had been a vice president on radio and television accounts at the Bolling Co., station representatives.

Guilford R. Dye named assistant director of press information for WBKB Chicago.

William Jones, promotion director of WSIX-TV Nashville, and **Jack Townsend**, promotion director of KELO Radio-TV Sioux Falls, S.D., named to the board of directors of the Broadcasters Promotion Assn.

John Embleton joined the Charleston, W. Va., sales staff of WSAZ-TV, having previously worked at Sardi Advertising, Trenton, N.J.

RADIO MEDIA

Glenn C. Jackson appointed general manager of WACE Chicopee, Mass. For the past five years he has been general manager of WTTM Trenton, N.J.

James C. McLanahan, Jr., joined the sales staff of WFBG Altoona, Pa.

Richard Woodies, formerly with WBZ, named an account executive at WNAC-WRKO-FM Boston.

Norman D. Leebron appointed local sales manager of WRCV Philadelphia. He has been with the station as an account executive for three years.

James M. Caldwell named station manager of WAVE Louisville, Ky. He has been the station's program director since 1951 and prior to that was news director.

Roger H. Strawbridge joined WEEI Boston as an account executive. He was formerly regional sales manager and general manager of WOTW Nashua, N.H., and WCMF Brunswick, Me.

Ted Chambon named sales manager of McGavren Guild Radio Representatives, Chicago. He had been a salesman at that office three years.

SYNDICATION & SERVICES

John Rawlings, photographer and lighting authority, is now a consultant for MGM Telestudios in the production of black-and-white tv commercials.

William Self signed to a five-year contract as executive vice president of 20th Century-Fox Television. Self has been with the company since 1959 as an executive producer.

William Saunders rejoined 20th Century-Fox Television International as manager of television sales-British Isles. He was previously with them from 1947 to 1949 in the London office of the theatrical division.

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So who's laughing?

■ Almost every time I come away from meeting someone who's promised to reveal the "how to" regarding humor in tv advertising, I come away hungry. Too many so-called specialists in f-u-n seem to be unsure about what it takes to make a har-de-har-har commercial.

Well, brace yourselves. I'm no Stan Freberg. Couldn't be if I wanted to. Was born a girl. But hear this:

For some months a delightful family of commercials has been gently tickling the ribs of tv viewers. The tickling was tied in, directly and unquestionably, with the products. "Laura Scudders Potato Chips are the Noisiest Chips in the World." That idea didn't come from a Joe Miller Joke Book, you jokers. That's a pricelessly worded sales claim. And the commercials which visualize it are delicious slices of life looked at through the eyes of a wise creative advertising thinker. Exaggerated just enough to amuse. Strengthened with a built-in demonstration of that very merry product claim.

". . . the Noisiest Chips in the World."

"Hang on, little tomato . . ."

A soupcon of satire for Schlitz

So who's laughing? I'm betting my noisy chips that viewers are laughing, the guys and dolls at Doyle, Dane, Bernbach are laughing, and Laura Scudders stockholders are laughing. Make a note of that: if the stockholders aren't amused, it ain't funny, honey. Excellent production by John Urie & Associates, L. A.

Another advertiser which is taking the sure, quiet route to humor is Schlitz.

One in the series takes place in Snob Club — any Snob Club. Camera follows haughty waiter from time Schlitz is placed on tray until, having passed quite a few Snob Clubbers en route, he delivers the beer to the chef. No gag, this. Rather, a soupcon of satire which must surely appeal to the bulk of beer-bibbers. Leo Burnett's Cleo Hovel fathered it. Wilding, Chicago, produced. Great work all along the line.

Out of humor and into hard sell with a soft touch. John Urie's masterpiece for Hunt's Catsup. Opens on small dew-drenched tomato on the vine. "Hang on, little tomato," says the announcer (sound track could have killed it, but it was excellently cast, skillfully directed), and continues reassuring the tomato that if it keeps growing, gets lovely and ripe, finally it, too, will wind up as all good tomatoes do — in Hunt's Catsup, with the big tomato taste. Lovely to look at: a long life ahead, if someone doesn't get nervous and yank it off before its time.

Another neat tv sell is for Johnson's new Medicated Powder. Problem-solution technique with a cool twist. Man on bus is reminded by V. O. of numerous discomforts linked with heat. Cool lad in bus-card swings out of position

By Bea Adams

Tv creative director
Gardner Advertising Agency

...tell perspiring passenger about Johnson's. Not a starter but easy to take these August days and it carries conviction.

COMMENTS REGARDING EAGER BEEFERS

As all know by now, the National Audience Board, N.Y., conducted a survey among members of the General Federation of Women's Clubs. Survey reveals that these club women would like to see fewer commercials per hour; that repetition of words or phrases in commercials — and of commercials themselves — is a frequent cause of irritability. Ah so. Too bad ... what surveys reveal is so seldom a revelation.

AND A FEW BEEFS OF MINE

The terrible trend of kids delivering the sales pitch. Powerful when natural. Farcical when forced.

The unnatural jabber in dialogue commercials. Example: She says, "Even Robert's enthusiastic ... so fluffy soft." Good old Robert is in soft focus bg. Product, a cleansing tissue.

Another example: In woman-to-woman talk in the kitchen, one says, "It's an amazing new discovery." Aw come ON. What this amazing new discovery is, I haven't the heart to mention.

John Milton (member him) said: "Sometimes by transgressing you most truly keep the law." But believe thee me, "an amazing new discovery" from the mouth of a housewife isn't a Milton-type transgression. So long, August. You, too, John. ◆

CALENDAR

SEPTEMBER

1964 National Radio and Television Exhibition, under the management of the British Radio Equipment Manufacturers' Assn., Earl's Court, London, England. [illegible]

Board of Broadcast Governors public hearings, [illegible] Halifax, N.S. [illegible]

Institute of Electrical Communication Engineers of Japan [illegible] Chiyoda-ku, Tokyo, Japan [illegible]

Michigan Assn. of Broadcasters annual fall meeting, Hidden Valley, Gaylord, Mich. 10-11

Mid-Atlantic and West Virginia CATV Assns. meeting, Greenbrier Hotel, W. Va. 11-12

Atlantic Assn. of Broadcasters annual sales and engineering meeting, Sydney, N.S. [illegible]

Louisiana Assn. of Broadcasters, Capitol House, Baton Rouge, La. 13-15

Rollins Broadcasting Inc. annual shareholders' meeting, Bank of Delaware Building, Wilmington, Del. 15

Communications Satellite Corp. first annual stockholders' meeting, Sheraton Park Hotel, Washington, D.C. [illegible]

National Assn. of Broadcasters' program study committee, radio programing clinic, Rickey's Hyatt House, Palo Alto, Calif. 18

Maine Assn. of Broadcasters meeting, Poland Spring, Me. [illegible]

National Academy of Television Arts and Sciences board of trustees meeting, Beverly Hills, Calif. [illegible]

American Women in Radio & Television southwest area conference, Tropicana Hotel, San Antonio, Tex. [illegible]

National Assn. of Broadcasters' program study committee, [illegible] Memphis, Tenn. [illegible]

Associated Press Radio-Television Assn. board of directors meeting, AP building, Rockefeller Pl., New York, N.Y. [illegible]

Nebraska Broadcasters Assn. meeting, Holiday Inn, Grand Island, Neb. 20-22

National Assn. of Broadcasters' program study committee, radio pro- [illegible] Plaza Motor Hotel, Memphis, Tenn. [illegible]

Nevada Broadcasters Assn. [illegible]

Pacific Northwest CATV Assn. [illegible] 21-22

National Assn. of Broadcasters' program study committee, [illegible] Motor Inn, Omaha, Neb. 23

CBS Radio Affiliates Assn. [illegible] New York Hotel, [illegible] New York, N.Y. 23-24

Electronic Industries Assn. fall meeting, Statler-Hotel, [illegible] 23-25

Minnesota Broadcasters Assn. fall meeting, Sheraton Ritz Hotel, Minneapolis, Minn. 24-26

NAB CONFERENCE SCHEDULE

National Assn. of Broadcasters fall regional conferences:

- [illegible]
- Statler-Hotel, [illegible]
- [illegible]
- Fort Des Moines Hotel, Des Moines [illegible] 22-2[illegible]
- Jung Hotel, New [illegible] 26-27
- [illegible] Hotel, Detroit, [illegible]
- Hotel [illegible] N.Y. [illegible]
- John Marshall Hotel, [illegible]

RAB CONFERENCE SCHEDULE

Radio Advertising Bureau's fall management conferences:

- [illegible] N.Y. [illegible]
- [illegible] 21-22
- [illegible] 24-2[illegible]
- [illegible]
- [illegible]
- [illegible]
- [illegible]

CALENDAR

Continued from page 61

Advertising Federation of America, fifth district convention, Commodore Perry Hotel, Toledo, Ohio (17-18); sixth district convention, Indiana University, Bloomington, Ind. (24-26); tenth district convention, Robert Driscoll Hotel, Corpus Christi, Tex. (24-26).

National Assn. of Broadcasters' program study committee, radio programing clinic, Hilton Inn, Tarrytown, N.Y. (25).

North Central CATV Assn. meeting, Holiday Inn, Rochester, Minn. (25).

Utah Broadcasters Assn., convention, Royal Inn, Provo, Utah (25-26).

American Women in Radio & Television southern area conference, Outrigger Hotel, St. Petersburg, Fla.; west central area conference, Muehlebach Hotel, Kansas City, Mo.; New England Chapter conference, Woodstock, Vt. (25-27).

Society of Motion Picture & Television Engineers, 96th annual technical conference, Commodore Hotel, New York, N.Y. (27-Oct. 2).

National Assn. of Broadcasters radio code board meeting, Gramercy Inn, Washington, D. C. (29-30).

National Assn. of Educational Broadcasters third annual music personnel conference, University of Minnesota, Minneapolis, Minn. (30-Oct. 1).

Q: What broadcast trade publication led its field in all large-scale surveys of agency and advertiser readership during 1963?

A: SPONSOR!

Want full details? Write SPONSOR, 555 Fifth Avenue New York 10017

OCTOBER

International Radio & Television Society luncheon, Waldorf Astoria, Ballroom, New York, N.Y. (2).

Florida Assn. of Broadcasters fall conference and board meeting, Grand Bahama Hotel & Club, West End, Grand Bahama Island, (3).

American Women in Radio and Television, New York State Conference, Top O' The World, Lake George, N. Y. (3-4).

Texas Assn. of Broadcasters fall meeting, Hotel Texas, Fort Worth, Tex. (4-5).

North Carolina Assn. of Broadcasters meeting, Grove Park Inn, Asheville, N. C. (4-6).

New Jersey Broadcasters Assn. fall convention, Nassau Inn, Princeton, N. J. (5-6).

Advertising Research Foundation, annual conference, Commodore Hotel, New York (6).

International Radio & Television Society luncheon, Waldorf Astoria, Ballroom, New York, N.Y. (7).

Tennessee Assn. of Broadcasters meeting, Mountain View Hotel, Gatlinburg, Tenn. (8-9).

Alabama Broadcasters Assn. meeting, Tuscaloosa, Ala. (8-10).

American Women in Radio & Television mideastern conference, Marriott Motor Hotel, Philadelphia, Pa. (9-11).

Audio Engineering Society's 16th annual fall convention, Barbizon-Plaza, hotel, New York, N.Y. (12-16).

International Radio and Television Society luncheon, Waldorf Astoria, Sert Room, New York, N.Y. (14).

Indiana Broadcasters Assn. meeting, Marriott Hotel, Indianapolis, Ind. (15-16).

American Women in Radio & Television board of directors' meeting, Hilton Hotel, New York, N.Y. (16-18).

Wisconsin Assn. Press Radio and Television Members meeting, Ivy Inn, Madison, Wis. (16-17).

Kentucky Broadcasters Assn. fall meeting, Jennie Wiley State Park, near Prestonburg, Ky. (19-21).

National Electronics Conference twentieth annual meeting, McCormick Place, Chicago, Ill. (19-21).

Institute of Broadcasting Financial Management, annual meeting, Sheraton-Cadillac Hotel, Detroit, Mich. (21-23).

Missouri Broadcasters Assn. meeting, Ramada Inn, Jefferson City, Mo. (22-23).

Fourth International Film & TV Festival of New York, held in conjunction with the annual Industrial Film and Audio-Visual Exhibition, New York Hilton Hotel, New York (21-23).

Massachusetts Broadcasters Assn. meeting, Hotel Somerset, Boston, Mass. (25-26).

National Assn. of Educational Broadcasters national convention, Austin, Tex. (25-28).

American Assn. of Advertising Agencies, Central Region meeting, Hotel Continental, Chicago (21-22); western meeting, Beverly Hilton Hotel, Beverly Hills (27-30).

Premium Advertising Assn. of America, premium ad conference, New York Coliseum, New York, N.Y. (27).

American Assn. of Advertising Agencies, western meeting, Ambassador Hotel, Los Angeles, Calif. (27-30).

International Radio & Television Society luncheon, Waldorf Astoria, Empire Room, New York, N.Y. (28).

NOVEMBER

Assn. of National Advertisers fall meeting, The Homestead, Hot Springs, Va., (9-11).

American Assn. of Advertising Agencies eastern annual conference, Hotel Plaza, New York, N.Y. (10-11).

Broadcasters' Promotion Assn. annual convention, Pick-Congress Hotel, Chicago (16-18).

Television Bureau of Advertising annual meeting, New York Hilton, New York, N.Y. (17-19).

Advertising Federation of America second district convention, Pocono Manor, Pa. (6-8); eighth district convention, Park Manor Inn, Madison, Wis. (20-21).

LET'S TALK MOVIES!

LAST YEAR WTIC-TV TELECAST

- **180 FEATURE FILMS NEVER BEFORE SHOWN BY A CONNECTICUT TELEVISION STATION.**
- **157 FEATURE FILMS NEVER BEFORE SHOWN BY A CONNECTICUT OR A WESTERN MASSACHUSETTS TELEVISION STATION.**

NOT ONLY NEW, BUT FINE MOVIES, SUCH AS —

On The Waterfront . . . Sayonara . . . Man in the Gray Flannel Suit . . . Ruby Gentry . . . The Old Man and the Sea . . . The Bad Seed . . . Duel in the Sun . . . Battle Cry . . . The Spirit of St. Louis . . . No Time for Sergeants . . . Hercules . . . Atilla the Hun . . . The Pajama Game . . . A Face in the Crowd . . . Kiss Them for Me . . . Indiscreet . . . The Gift of Love . . . Man in a Cocked Hat . . . Home Before Dark . . . Top Secret Affair . . . Too Much, Too Soon . . . The Lady Killers . . . and more.

THIS YEAR, WTIC-TV HAS CONTINUED TO ENCHANT ITS AUDIENCE WITH —

Auntie Mame . . . The Dark at the Top of the Stairs . . . The Nun's Story . . . Bachelor Party . . . Cash McCall . . . Ice Palace . . . Marjorie Morningstar . . . Tall Story . . . The Fugitive Kind . . . The Hanging Tree . . . Happy Anniversary . . . The Miracle . . . Hercules Unchained . . . The Night Holds Terror . . . Thief of Bagdad . . . Walk Into Hell . . . Wonders of Aladdin . . . Aphrodite

with many, many more to come!

For television leadership in movies, look to

WTIC-TV3

HARTFORD, CONNECTICUT

REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC.

WAAF is the No.1 Radio Station in Chicago's Negro Market*

SRDS FACTS:

In the 25 radio statio
Chicago market within the one
million-plus Negro community

WAAF is Number-One

- in the two most lucrative ag
  categories, 25-34 and 18-2
- among the college educate
- in the top three of five
  occupational levels studied
- among both full and
  part-time employed
- among households and
  incomes of $10,000 or mo
- among cigarette smokers
- among cosmetics users
- among bacon and weiner
  consumers
- among coffee consumers,
  both regular and instant
- among canned dog food
  consumers

. . . AND THAT'S ONLY 1 ST 4RT

*
Consumer/Audience
Profile Study
of the Negro
Radio Market
in Chicago
by SRDS Data, Inc.
Free copies
available
on request.
Phone or write
WAAF Gen. Mgr.
Thomas L. Davis,
221 N. LaSalle St.,
Chicago, Ill., 60601,
or WAAF's representative
in 14 major cities.

bolling.

RADIO CHICAGO

WAAF 950 KC.

The J. Walter Thompson Co. and the Chicago Tribune purchased from SRDS Data, Inc., a subsidiary of Standard Rate and Data Service, its annually conducted syndicated consumer audience profile study of the 8-county Chicago consolidated area. The formal report of the survey and findings submitted by SRDS includes a special note which reads: "*WAAF was the only ethnic-oriented station which had sufficient penetration in our sample among both, White and Non-White, to maintain a sufficient audience size to hold up under cross-tabulation among Negroes only.*"*